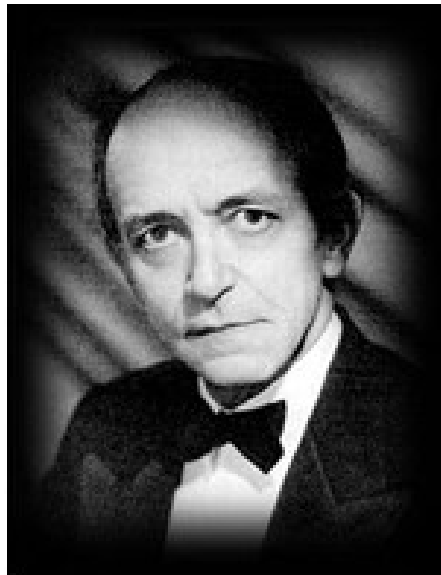


SOUND AND COLOR
Paul Foster Case



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Sound and Color L1-2



FROM BOTTA - OCCULT ATTRIBUTIONS

		COLOR	MUSIC	HEBREW LETTER	LETTER MEANING	LETTER #	ASTRO- LOGICAL	ALCHEM- ICAL	
0	The Fool	Yellow	E	Aleph	Ox	1	Uranus	Air	F
1	The Magician	"	"	Beth	House	2	Mercury	Mercury	Tr
2	High Priestess	Blue	G*	Gimel	Camel	3	Moon	Silver	U
3	Empress	Green	F*	Daleth	Door	4	Venus	Copper	Lu
4	Emperor	Red	C	Heh	Window	5	Aries	Fiery	Con
5	Hierophant	Red-Orange	C*	Vau	Nail/Hook	6	Taurus	Earthy	Tri Et
6	The Lovers	Orange	D	Zain	Sword	7	Gemini	Airy	Dis
7	The Chariot	Or./Yellow	D*	Cheth	Fence	8	Cancer	Watery	I.of Inf
8	Strength	Yellow	E	Teth	Serpent	9	Leo	Fiery	I.of all
9	Hermit	Yellow/Green	F	Yod	Hand(open)	10	Virgo	Earthy	I.
10	Wheel Fortune	Violet	A*	Kaph	Hand(Grasp ing)	20	Jupiter	Tin	Rewa those v
11	Justice	Green	F*	Lamed	OxGoad	30	Libra	Airy	Faith
12	Hanged Man	Blue	G*	Mem	Water	40	Neptune	Water	Stab
13	Death	Blue-Green	G	Nun	Fish	50	Scorpio	Watery	Imag
14	Temperance	Blue	G*	Samekh	Prop	60	Sagitt'rs	Fiery	I.of
15	Devil	Blue-Violet	A	Ayin	Eye	70	Capricorn	Earthy	Ren
16	Tower	Red	C	Peh	Mouth	80	Mars	Iron	Exci
17	Star	Violet	A*	Tzaddi	Fish-Hook	90	Aquarius	Airy	Natu
18	Moon	Violet-Red	B	Qoph	Back of Head	100	Pisces	Watery	Corp
19	Sun	Orange	D	Resh	Head	200	Sun	Gold	Coll Colle
20	Judgment	Red	C	Shin	Tooth	300	Pluto	Fire	Perpe

Sign	Color	Musical Note	Effect	Activity	Zone
Aries	red	A-n	Strong Stimulant	energizes muscular system; warms blood	head above brows; eyes and ear opening; motor impulse
Taurus	red-orange	C#	Strong Stimulant (less than red)	awaken interior hearing; intensify intuitive power	neck & throat; thyroid, cerebellum; medulla oblongata.
Gemini	orange	D-n	mild stimulant (for nerves)	increase vitality, recuperation from fatigue from mental work; absorbs subtle energy for intellect functions	hands, arms, shoulders, lungs, upper ribs
Cancer	orange-yellow	D#	very mild stimulant	promotes digestive functions and assimilation; relieves blues, worry, mental depression	chest, mammary glands; stomach, esophagus; diaphragm, lower lungs; upper liver.
Leo	yellow	E-n	equilibrating	develops alertness and discrimination; emotional balance analysis, concentration	heart, spinal cord, aorta, dorsal region of spine.
Virgo	yellow-green	F-n	slightly depressant	corrects over-confidence; relieves headache of auto-intoxication or unequal blood-pressure	upper abdominal region; small intestine; upper large intestine, lower liver; pancreas; spleen
Libra	green	F#	mild sedative and depressant	relaxant for brain workers; helps subconscious activities of invention and artistic creation	lumbar region; kidneys; adrenals, vaso-motor system; skin as organ of elimination.
Scorpio	blue-green	G-n	sedative and depressant	depressant to nerves and muscles of the voluntary system. For sex glands stimulant.	nose, genito-urinary organs, bladder, urethra, prostate gland, descending colon, rectum.
Sagittarius	blue	G#	strong sedative and depressant	cools blood; soothes nerves; mild antiseptic. Relieves pain, neuralgia, toothache, rheumatic. Cure for insomnia.	hips, thighs, femur, ilium, coccygeal, sacral region of spine, iliac arteries & veins, sciatic nerves
Capricorn	blue-violet	A-n	strong antiseptic strong stimulant	halts degenerative tissue change. Clean healing of wounds and skin eruptions.	knees; skin
Aquarius	violet	A#	antiseptic, regulative mild stimulant	promotes flow of fluids in body; relieves congestion of nerve currents. Antiseptic to delicate	legs from knees to ankles

				membranes-eyes, mouth, nose, genito-urinary organs	
Pisces	red- violet	B-n	mild antiseptic strong stimulant	stimulant action helps overcome desire for drink or drugs. Antiseptic action- clears the blood.	Feet; toes

(12 Lessons)

LESSON 1

In the order of the Life-power's expression, sound precedes light. (The word "sound" as used here means vibratory motion. Again, this motion must be understood as existing in the Cosmic Mind or Matrix. It is articulate and conveys Intelligence, i.e., commands to the creative forces. Ed.) Ancient Sanskrit writings tell of Shabda-Brahma, the divinity of sound, which is the root-potency of all manifestation. This Oriental doctrine holds that sound is the quality (guna) of Akasha; and in other lessons of our curriculum we have explained that the Akasha of Hindu philosophy is identical with what alchemy terms the Quintessence. The Hindus say: "Through sound the world stands."

They teach that Shabda, sound, is a quality sensed by hearing, and is twofold. There is unlettered sound, such as is caused by striking two things together. This is held to be meaningless. There is lettered, or articulate sound, composed of letters, words and sentences. Such sound has meaning and is said to be eternal. (Compare the attribution of Eternal Intelligence to Vav, the letter of Hearing, in Qabalah.)

Shabda, sound, is the basis of Mantra-vidya, the science of controlling forces by articulated sounds. The superficial idea that Mantra signifies only prayers, formulas of worship, or mystic syllables, has led to much misunderstanding. As Arthur Avalon points out: "There is nothing necessarily holy or prayerful about a Mantra. Mantra is a power which lends itself impartially to any use. A man may be injured or killed by Mantra (compare Eliphas Levi's assertion that if we know how to direct the Astral Light, Akasha, we may heal or hurt at a distance); by Mantra a kind of union with the physical Shakti (serpent-power) is by some said to be effected; by Mantra in the initiation called Vehadiksha there is such a transference of power from the Guru to the disciple that the latter swoons under the impulse of it; by Mantra the Homa fire may, and according to ideal conditions, should be lighted; by Mantra man is saved, and so forth. Mantra, in short, is a power; power in the form of Sound. The root 'man' means "to think."

The same essential doctrine is to be found in fragments surviving from the days of Pythagoras. Plato has some passages to the same effect. These two were both instructed by Egyptian hierophants from whom they learned that the physical universe is called forth from chaos by ordered, rhythmic sound.

Moses, initiated in the same Egyptian wisdom, begins Genesis with an account of a series of creative acts introduced by the words, "And God said." And the esoteric tradition of Israel is full of references to the powers of articulate sound, expressed in letters, words and sentences--that is, in what Hindus term Mantra.

Hebrews and Greeks alike were instructed in a secret wisdom which had for a central tenet the doctrine that the laws of musical proportion are expressed in all things. (Modern science is becoming aware of the musical, even symphonic, basic structure of matter. Speaking of the atom, Dr. Donald H. Andrews, professor of chemistry at Johns Hopkins university says: "It is not matter, but music... If by some magic we could step inside the atom with a hearing aid, we

would hear something like organ music, only on a much vaster scale... This harmony dominates and controls the behavior of the atom." Ed.) The SEPHER YETZIRAH (BOOK OF FORMATION) says that the first of the ten categories of existence is the spirit of the living God, and goes on to explain: "The articulate word of creative power, the spirit and the word are what we call the holy spirit." (BOOK OF FORMATION, sec. 8, par. 1.)

Of the same purport are the opening words of the Fourth Gospel. It states explicitly that life in the Creative Word is the origin of all things and forms. Planets and people, houses and hills, tables and trees are projected into physical manifestation by the power of sound.

When the Life-power awakens its mysterious activity at the beginning of a cycle of manifestation, those vibrations we recognize as sound come into expression before the more rapid pulsations of light.

(This is in line with modern scientific theories concerning the birth of suns, i.e., that they are condensations of cosmic dust. Sound (sonic frequencies) can only be propagated through a gas, a liquid or a solid. The more rapid vibrations of radio, light, X-rays, etc., (electro magnetic frequencies) propagate more readily through space devoid of matter. Since the Word, or Cosmic Command, has to act upon something, and since sound can only propagate through matter in one of its three forms (solids, liquids and gases), matter must have come first. The higher frequencies of light, etc., came later after the gravitic pressure of the condensing dusts produced heat and finally light under other radiations. Ed.)

Years ago, in an addresser. Frederick Finch Strong has identified the thirty-sixth to forty-fifth octaves as those of the nerve-currents of the human body. The forty-sixth, forty-seventh and forty-eighth are octaves of heat vibrations. They are followed by several octaves of light. Beyond light is another unknown series. Then come the X-rays, and these may be followed by any number of octaves, as yet unclassified. (Science has made many advances since the time of Crooks and since the above was written. However these advances shed no additional light on the subject of these lessons and so are not included editorially. Ed.)

What this means is that the whole field of physical manifestation, so far as it has been brought within the ken of science, is simply a great ocean of vibrating energy. The basic form of vibration is sound, and thus it is that he who knows the science of making sound the vehicle of thought, and correlating this articulate expression with other forms of vibration, has at his disposal a mighty instrument whereby to effect extraordinary and far-reaching changes in his own body, and in its environment.

This science of sound is the Mantra-vidya of the Hindus, and because there is, as we have learned from Arthur Avalon, nothing necessarily holy or prayerful about it, the secrets of this science and its application have been carefully guarded. "Out of Sound every form comes. In Sound every form lives. By Sound all change of form is effected."

This may seem strange doctrine, but it is susceptible to proof. Man is the great transformer of his environment. How does he do this? He observes nature, and reduces his observations to articulate speech, as in books of pure science. Then he strings words together in his mind as he plans the creation of new forms. All definite thought, all thought which has power to change form, is thought put into words. The races who lead the world in science and invention are those with the best vocabularies. And all thought of this kind is simply speech, heard by our inner ears, even when it is not actually vocalized.

You have already received some instruction concerning the occult powers of sound. You know that all we call thought-transference and the influence of other minds at a distance is accomplished by uttered and unuttered sound. You know that hearing is our means of contact with the Great Companions of the Inner School. All we have given thus far in our curriculum has been more or less general. The purpose of this course is to provide you with practical instruction in correlation of the vibrations of sound with those of light in the form of color.

As we hear it, sound is an atmospheric vibration. Color, as we perceive it in nature, is almost wholly confined to reflected light, modified by atmospheric division. Color is sensed through the activity of a medium subtler than air.

There is a correlation, a harmonics, between the vibrations of the musical scale and those of light. If a particular note of the musical scale, which represents so many vibrations per second, is raised in vibratory rate by continuously doubling its pulsations, it will ascend to a correspondence with the electrical octaves, with octaves corresponding to human nerve currents, and finally with the octaves of vibratory activity that express as heat and light. It is in the light-waves that we work with color. Here, instead of air, the medium is more subtle. The shape and direction of light-waves, moreover, is different from that of sound waves.

Because the medium is different, the exact correlation is difficult to test, but there is an exact harmonics, known to ancient Wisdom, between specific notes of the musical scale and the number of vibrations per second which gives your sight center, through your eyes, the sensation of a specific color.

In the same way, every semitone of the musical scale may be represented by a given number of vibrations per second, which, when repeatedly doubled, become the number of vibrations per second giving a corresponding color sensation. Thus we are able to construct scientifically a chromatic scale of colors corresponding to the chromatic scale of sounds. When we do so, we find that we have an exact color correspondence to the twelve semitones of the musical scale.

This was known to the ancients, but the knowledge was held in reserve because of the real dangers attending the ignorant use of this correlation. As we have said, a science of sound and color lies behind the Mantra-vidya of the Hindus. Vestiges of that science came into European occultism through various channels of communications with the Orient. One highly developed system which emphasized color, but withheld much concerning the use of sound in combination with light, was communicated to the writer of these lessons by a society working according to the basic Qabalistic pattern, in 1916. The knowledge held by this society goes back to the original Rosicrucian developments in Europe, and beyond.

Unfortunately, the moving spirits in this organization, although they included several painters, were not notably musical. Thus they did not appreciate the full significance of several obscure references to sound in the ancient manuscripts on which they based the instruction given their members.

The writer of these lessons, being a musician, grasped the import of these hints, but felt himself bound not to divulge his knowledge to the public. In due course, however, the independent investigation of Edward Maryon, of New York, who worked out the correlations of sound and color with the help of such eminent scientists as Crookes, Becquerel, and others, made imperative a partial declaration of this knowledge so long ago as 1921. Since then, the work of William Fraetas, who followed a wholly different line of research but arrived at the same main results, has been made public. It has been adapted for a variety of commercial uses by the Taylor System of Color Harmony. The well-known colorist, Frederick J. Schwankovsky, of Los Angeles, has made use of a similar system, and has made some application of his method to the art of healing.

In short, the essentials of knowledge long kept secret are now public property. For this reason, we now consider it advisable to give out even more specific teaching. This is done in order that prepared minds may employ sound and color for mental healing, for the development of a well-rounded human consciousness, and for the liberation of the profounder powers of the human spirit in works of that true Magic of Light which, from time immemorial, has been called "theurgy," or "working as God works." To do this is the purpose of the course you are now beginning.

Bear in mind that in this work you direct the activities of a real force which manifests as sound, as speech, and as light. Sound and light are both understood by our leading physicists as being phenomena due to a universal electro-magnetic activity. When you imagine a color you are using the finest instrument on earth, your brain, to

manage light. When you use a tone corresponding to some particular color, you are consciously directing sound vibration. When you intone "words of power," you make use of definite correlations between sound vibration and the formative forces of nature; every sound vibration and every intoned word of power, has its invariable correspondence to form. Sounds and words have actual shape, which may be recorded by suitable instruments. The phonograph, the tape recorder, etc., are applications of this principle that sound has a formative power.

Next week begins your practical instruction in the use of Sound and Color.

SOUND AND COLOR

LESSON 2

Light is distributed throughout the universe. All things are made from, or interchangeable with the electro-magnetic frequencies of which visible light is a part or a segment. Light analyzed by a prism gives us color. Every substance in the universe is related in its basic structure to light. By means of the spectroscope and other related instruments, it is often possible to determine what substance are parts of the bodies of distance stars. The chemistry of the bodies in space is everywhere the same, and color plays its part in determining what they are.

According to the doctrine received by us, colors are force, and though there are many gradations of color, seven fundamental colors related to the seven fundamental tones have their definite correspondences in the human body. To give you some knowledge of these dominant colors, and their general effect on personal life and consciousness, is the purpose of this lesson.

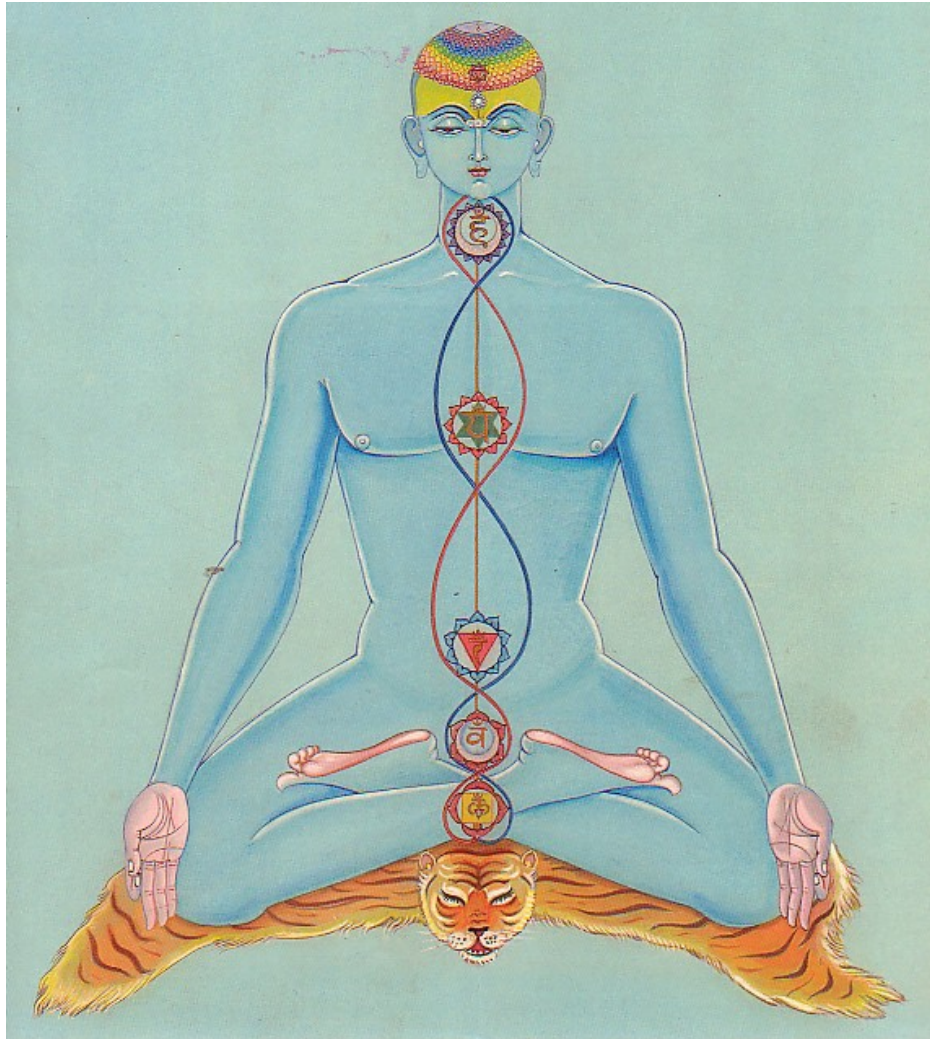
It is a common place to speak of colors as warm or cold. The warm colors are actually stimulating, even fever-producing if used to excess. The cold colors are soothing when used in moderation, but depressive when in excess. Between warm and cold lie certain colors we may call "moderate." Rightly used they make for balance. Their excess produces a stoppage of activity, which may be compared to the stillness of the pans of a balance when exactly equal weight are in both pans. This dead-center inertial is the negation of activity. It has both its uses and abuses.

In the following pages, the seven fundamental colors and their corresponding bodily centers are taken in order, from the warm to the cold colors, through the intermediate, or balancing, tints.

RED is the first fundamental color. it corresponds to the note C-natural. the sensation "red" is produced by the longest and slowest visible light-rays.

The corresponding bodily center is a group of nerve cells between the base of the spine and the navel. Some modern writers identify these as the prostatic ganglion. Others, including those from whom we have received this work, add that the upper and lower mesenteric plexuses are also influenced by this color and its corresponding sound. In the glandular system, the adrenals respond to this vibration.

The physical center in the region of the prostatic ganglion corresponds to the finer center composed of non-physical substance. This is the etheric-astral center which Yoga philosophy terms the Svadishtana Chakra. The location of the physical center corresponding to it is said by the Yogis to be "within the Sushumna, above the genitals." we must be careful not to identify the ganglia mentioned above the chakra, or interior star.



In the terminology of the Western School, this interior star is named "Mars," and this is also the alchemical "Mars," supposed by those who misunderstand and misinterpret the writings of genuine alchemists to be the actual, physical metal, iron. It has a correspondence to that metal, but is not the metal itself, any more than it is to be identified with the prostatic and mesenteric plexuses, or with the adrenals. It is the power center which innervates and makes active those special nerve centers, and through them, the parts of the body they control. It has also a connection with the organic iron inside the body, but this must be distinguished from the inorganic metal outside the body.

The force is active in the motor centers of the brain. It works in every muscle, voluntary and involuntary. It is very active in the functions of the reproductive organs of both sexes.

Red give you energy, strength, courage and activity. Its influence is hot and dry and tends to incite to action.

Psychologically, it has much to do with your desires and with impulses brought over from earlier states of personal unfoldment. Persons in whom the red vibration is strong and well-balanced have power to do things themselves, and power to move others. Their dislike of being dictated to makes them unhappy in subordinate positions, so that they get along better where they can take the lead, or have the supervision of others.

When there is a deficiency of red, the personality expresses qualities opposite to those mentioned in the preceding paragraph. When red is too strong, and unbalanced by other colors, animal desires rule the person, his temper is harsh, and there is likely to be a streak of cruelty in his make-up.

When they are mentally and spiritually inclined, those having the red vibration well developed make good teachers and healers. Often they gain some prominence in forward-looking movements because the conscious expression of this force is destructive to all systems of limitation and false knowledge. Physiologically, this is a disruptive vibration. It breaks down cell structure because the slightest muscular activity destroys the cells involved in it.

In Tarot, this red vibration corresponds to Key 16, The Tower.

ORANGE is the second fundamental color vibration. It corresponds to the tone D-natural. Like the preceding red vibration, it is hot and dry, but not so intense.

When the orange vibration finds normal, well developed expression, it makes for a strong, vital health-conditions. By the reflex of this physical state upon personal consciousness, it manifest as an aspiring, proud, frank, magnanimous, generous, humane, firm and honorable disposition.

When anything interferes with the influx of this vibration, or with its free expression, health suffers, and the mental reflexes of the depression are qualities of temperament opposite to those mentioned in the preceding paragraph.

An excess of the orange vibration inclines to feverish troubles, and makes the temperament domineering, inordinately ambitious, fond of display, and prodigally wasteful of vitality and other resources.

In the sympathetic nervous system, the orange vibration manifest through the cardiac ganglion, a center behind, and a little above, the heart, which governs the functions of the organ. Through this center the cosmic life-energy enters the personal field, so that it may be compared the main switch through which electricity is conveyed from outside transmission lines into a building.

The chakra of the Yogis corresponding to the orange vibration is the Anahata Chakra. It is said to be the dwelling-place of Purusha. Compare this with what is taught in the MASTER PATTERN lessons concerning the heart center as the seat of the Ego. It is in this heart center that the uncaused sound, Shabdabrahman, is said by the Yogis to be heard. This is what others term the Voice of Silence.

In alchemy, this heart center is the interior star called Sol, or the Sun. It is in correspondence with alchemical gold. In Tarot it is represented by Key 19, The Sun.

YELLOW is the third vibration. it corresponds to the musical note E. The higher brain, or cerebrum, is its general organ of expression. Of the brain centers through which the yellow vibration is manifest, the most important is the pineal gland, or conarium. This is a reddish-white, cone-shaped organ, near the center of the brain. It contains a yellow, granular substance known as "brain sand."

Adepts complete the function of this center by practices which make the particles of brain sand cohere so as to form a crystalline body. This crystalline body is the true Philosophers' Stone. Because anatomists have no opportunity to dissect the brains of adepts, they know nothing of this crystalline body. Swedenborg, however, says somewhere that in some persons the brain sand forms a crystal, and with characteristic subtlety he remarks that the persons in whose brains this occurs are "none the worse for it."

The yellow vibration has two other principal areas of manifestation. The first of these includes the shoulders, arms and hands, and the lungs. These are the principle instruments of human art and labor. By the hands, most of work is

performed, so that civilization is actually the handiwork of man. By means of practices which control the functions of the lungs, we are able to make contact with, and utilize, subtle forces which are employed in the making of the crystalline Philosophers' Stone.

The other bodily area in which the yellow vibration is active is the region of the upper intestines. Here occurs a most important feature of the true alchemical operation. Through the small intestine passes chyle, a milky, oily fluid resulting from the digestive processes carried on in the stomach. From this chyle, the lacteals, little organs in the small intestine, abstract the various materials required for maintaining the body-structure. These materials are passed by the lacteals into the blood stream, and, as the latter circulates, the various organs select from it what they require for their several activities. This assimilative process may be intensified by right use of yellow.

Yellow is midway in the scale between the warm, stimulant red and the cold, depressant blue. It stimulates the higher functions of the brain, is of assistance in developing mental alertness and discrimination, and aids in establishing emotional balance. Its excess leads to indecision and a tendency to substitute thinking and talking for action. Deficiency in this vibration may result in over-activity, if red and orange be strong, or in states of mental depression, if there be a preponderance of the cold, depressant blue and violet.

The corresponding chakra of the Yogis is the "thousand-petalled" Sahasrara Chakra. It is not located in the physical body, but in the subtle etheric-astral vehicle at a distance of some 18 inches above the head. Yet its influence corresponds to the higher functions of the brain, as said before, and is focused in the pineal gland.

In alchemy, this yellow vibration corresponds to the interior star Mercury, and to the metal quicksilver. It is represented in Tarot by Key 1, the Magician.

GREEN is the fourth fundamental color. It corresponds to the tone F-sharp, or G-flat.

Its principal physiological center is in the throat, particularly in the thyroid and parathyroid glands. This throat area is the physical field where strong emotion makes itself felt, so that we have a sensation of choking when our feelings are deeply stirred.

Another physiological area affected by the green vibration includes the kidneys and the lumbar region of the spine. The latter extends from the place where the lower ribs are attached to the spine down to a place just above the pelvis. The skin, and the sense of touch, are also influenced by green.

When this vibration functions freely, it makes for grace and symmetry in physical action and form. It enhances artistic ability and stimulates creative imagination. Those in whom this vibration is strong and well-balanced have good taste, love of beauty, and are fond of pleasure and the lighter enjoyments of life.

When the green vibration is weak, its physical centers function badly and the mental and emotional powers with which it is related are diminished. When the green vibration is too strong, the over-activity of the organs in the bodily areas it affects result in many ailments. This over-strong green vibration manifest also in emotional excess, sensation-seeking, and waste of time in mere amusement.

The corresponding chakra is the Vishuddha Chakra, the Yogic lotus in the throat. Through this chakra, the green vibration influences the bodily centers and areas mentioned above. It corresponds to the interior star, Venus, and to the metal copper. In Tarot this vibration is associated with Key 3, The Empress.

BLUE is the fifth fundamental color vibration. It corresponds to the tone G-sharp, or A-flat.

The principle center of this vibration is the pituitary body in the brain, back of the root of the nose. This organ is

protected by a little "skull within a skull," known as the sella turcica, or Turkish saddle. The pituitary body is about the size of a pea. Endocrinologists have found that all bodily rhythms are regulated by this organ. Even the bony growth of the skeleton is among these rhythms. So are the rate of respiration, the periods of waking and sleeping, and the menstrual cycle.

The pituitary body is the instrument also of telepathy, putting us in touch with persons far distant, as does the radio, which is its imperfect mechanical counterpart.

Besides regulating bodily rhythms, the vibration through this center is the connective activity which links together the tiny cells from which the body is built. Every cell is in its way a living entity, a distinct personality. The blue vibration, working through the pituitary body, is the associative, coordination influence which combines the trillions of cell-lives into an organic whole.

The blue vibration is especially active in the functions of the stomach and in the mammary glands of women. It has particular influence, also, on the esophagus, the thoracic duct, the upper lobes of the liver, the lower lobes of the lungs, and the diaphragm.

Furthermore, this blue vibration is closely related to the functions of those areas of the body which are in the vicinity of the throat, such as the neck, palate, larynx, tonsils, lower jaw, ears, the atlas and cervical vertebrae, the carotid artery and the jugular vein.

When this vibration is strong and well developed, it makes for the healthy function of all the bodily organs mentioned above. Persons in whose lives this vibration is a primary or dominate factor are usually sensitive, emotional, psychic, and possessed of strong rhythmic sense. Thus they often like music, dancing and poetry. As a rule, they have unusually retentive memories.

When this vibration is defective, the organs mentioned above do not function well, and diseases affecting them result. This causes a lack of coordination throughout the community of cell-lives, and this, among other things, is a condition predisposing to cancer and other abnormal growths.

Deficiency in the blue vibration result also in poor memory, general insensibility, want of rhythm, and harsh temper.

An overstrong blue vibration makes people too sensitive. They are uncertain and likely to depend too much on others. These people are like those who are afraid to leave the parental roof. They are given to idle visions, and often are subject to digestive disturbances. They sometimes dissolve into tears at the slightest rebuff.

The chakra corresponding to the blue vibration is the Ajna Chakra, located between the eyebrows. This is said by the Yogis to be "like the Moon, beautifully white," but it is, nevertheless, the chakra corresponding to the color blue. Among the yogic powers which are connected with this chakra is said to be the ability to enter another's body. This is a veiled reference to telepathy.

The corresponding interior star is the Moon. The alchemical metal is silver. The blue vibration is represented in Tarot by Key 2, the High Priestess.

VIOLET is the sixth fundamental color. It corresponds to the tone A-sharp, or B-flat.

The principal center of the violet vibration is the epigastric ganglion, or solar plexus, sometimes called the abdominal brain. This is a nerve center in the sympathetic system, located behind the stomach. It controls the activities of the stomach, but is also the directive center of the entire sympathetic nervous system.

According to the occult teaching of the Western School, the abdominal brain is also impressed with a record of all the essential activities and processes whereby the Life-power has evolved organic form on this globe. Nor is this all, for it is taught that even those stages of the correlation of cosmic forces which preceded the appearance of organic life have left their traces on this cell-group which dominates the sympathetic system. The record of the whole story of involution and evolution is there. When one learns how to read it, he becomes acquainted with the history of the cosmos, from the beginning of the present cycle of manifestation down to this day.

Two other bodily areas are affected by the violet vibration. The first of these includes the coccygeal and sacral regions of the spine, the iliac arteries and veins, the sciatic nerves, the femur, the hips, and the thighs. The other region in which this vibration dominates is in the feet and toes.

Again, there is a close correlation between the areas which are affected by the blue and the violet vibration. In many details of our personal existence, the pituitary body and the solar plexus work together. The two vibrations are particularly active in the stomach, the mammary glands, and the liver.

When the violet vibration is normal, it gives some fondness for outdoor life because all the bodily functions are basically sound. The psychological manifestations are a love of ceremony, good manners, charity, interest in established forms of religion, respect for law and order, and, in general, a reasonably conservative attitude toward life. When the violet vibration is deficient, it affects the health through poor circulation and impure blood, and expresses strong, or ill-balanced, this violet vibration manifest in human personality as the pompous, materialistic, rigidly conservative type, a stickler for details of convention, form and ceremony.

The chakra corresponding to this color is the Manipura Chakra. In the exoteric writings, it is said to be located in the spinal cord, opposite the navel, but this is a deliberate blind. In the sixth lesson of this course we give you an explanation regarding the use of blinds in occultism.

The interior star is Jupiter, corresponding to the alchemical metal, tin. In Tarot, this vibration is represented by Key 10, The Wheel of Fortune.

BLUE-VIOLET is the seventh fundamental color. It is sometimes designated in older texts as indigo. The tone corresponding to it is A-natural.

The principal center of this vibration in the nervous system is the sacral plexus, near the base of the spine. This has to do with the functions which excrete waste from the body. It also has influence on the similar function which has to do with the transmission of life from one generation to another.

Among the physical fields of activity which are influenced by the blue-violet vibration are: the skin, especially the sweat glands; the knees; the ankles; the kidneys; the lumbar region of the spine; the vasomotor system; the bones.

According to occult teaching, the center at the base of the spine is like a storage battery which is charged with the residual energy left over from our various bodily functions. This tremendous reserve supply of force is what the Hindus term Kundalini, the coiled-up serpent-power.

The right direction and sublimation of the serpent-power is the major operation of the work of Yoga. Its sublimation is the "Great Work" of Western alchemy.

The blue-violet vibration is the power in us which puts on the brakes. Hence the mental effects of its normal activity are poise, deliberation and concentration. Over-active manifestation of this vibration results in fear and in the poisoning of the body by the retention of waste. Deficiency of this vibration weakens the body structure. It also leads to dreaming without doing, and to eccentricity and rashness.

The chakra corresponding to this blue-violet vibration is the Muladhara Chakra, at the base of the spine.

The interior star is Saturn, and the alchemical metal is lead. In Tarot, this color corresponds to Key 21, The World.

Note that three of these fundamental color vibrations are the pigmentary primaries: red, yellow, and blue. Three others are the pigmentary secondary colors: orange, green and violet. The seventh is a mixture of blue and violet, with blue predominating.

Read this lesson over as many times as is necessary to become thoroughly familiar with the attributions. Analyze your personality and try to see if you can detect which color vibrations are the strongest and weakest ones in your nature.

Later you will receive instructions which will show you how to bring all the color and sound vibrations into balanced wholeness.

SOUND AND COLOR

LESSON 3

At the end of this text you will find a scale showing the colors corresponding to the twelve semitones, and to the twelve zodiacal signs. When the correspondences between sound and color were first established, what we know as "International Pitch" was not in use. One or two hundred years ago, indeed, there was no standard for musical pitch. Thus there are old pipe-organs in Europe differing from one another by as much as six semitones. That is to say, the key we now call "Middle C" may, on such ancient instruments, sound any note from the A-natural below our present Middle C to the present D-natural, depending on which instrument is played.

This confusion as to pitch made so much trouble for singers and organists that it was not long before a standard was established. According to the pitch used some 75 years ago, the note marked Middle C on our scale gave forth the sound which is now called C-sharp. This earlier Concert Pitch has now been displaced by International Pitch. For this reason, such meager hints as to the correlation of sound and color (concealed from the profane by a number of intentional blinds) in some of the writings of Madame Blavatsky and others, seem to be in conflict with the system presented in these lessons.

H.P.B. says, for example, that the tone Fa (F-natural) corresponds to green. We give the note F-sharp as the correspondence to Green. Actually there is no contradiction, because the scale H. P. B. had in mind was tuned to the earlier Concert Pitch which represented the sound we now hear as F-sharp by the note we now call F-natural.

This change in standard pitch has made necessary a corresponding alteration in the colors assigned to the musical notes. According to the old Concert Pitch, the color Red corresponded to the note in written or printed music named Si or B-natural. According to the International Pitch, the sound corresponding to Red is C, and the color scale proceeds by semitones upward until it reaches the Violet-Red corresponding to the sound that is represented by the note B-natural in printed music.

Pitch-pipes now on the market are adjusted to International Pitch, and you should use one, rather than a piano, in all your practice. A new piano, recently tuned, will probably agree with the pitch-pipe; but one can never be certain that differences in temperature will not affect a piano or other musical instrument. Piano-tuners, moreover, are not always dependable. So buy a thirteen note pitch-pipe, and always use it.

Edward Maryon used this color scale to train singers, and accomplished wonderful results in the way of improving the accuracy of his pupils' perception of pitch. Many of those he trained were able to sing any piece at sight, without instrumental accompaniment, in true pitch. Such accuracy is unnecessary for the purposes to which we shall put our knowledge of the correlation of sound and color. Yet we feel that many of our students may find it interesting to attempt to fix in mind the correlation between the color Red and the note C, and between the color Yellow and the note E. If you succeed in doing even this much, you will be able without much effort to sing any of the other notes accurately, simply by running through the scale of semitones, up to the desired note.

The way to practice this is to look first at your Red color card. (Directions for making the color cards will be found later on in this lesson.) Look for about a minute, and then hum the sound which rises spontaneously in your mind. After you have hummed the tone you hear with your inner ear, test yourself, by blowing the note C on the pipe.

At first you may have little success; but unless your sense of pitch is unusually deficient, you should be able in a week or so to hum a true C every time you look at your red color card. Look first always, and then let the sound come, without forcing it.

Do not be discouraged if you have little success at first; and, if after a week or so of trial, you find that you have not made a definite correlation of Red with C, so that the tone rises spontaneously in your mind a moment or two after you have looked at the color card, don't feel that it is absolutely necessary to continue this particular practice. You will be able to secure just as good practical results if you use the pitch-pipe first to give you the tone, and then hum it while you look at the corresponding color card.

If you have any form of color blindness, you can still use the correlated vibrations. It will be necessary for you to have your color cards properly marked by someone who does distinguish color normally so as to know what the colors are. The results do not depend on your personal awareness of color and sound. Any defect in your visual or auditory apparatus simply interferes with your personal perceptions. It does not change the fact of the vibratory relationship between notes and colors.

If you are tone-deaf, simply look at the required color card and blow the related note on the pitch-pipe. We recommend that you make your color cards and other diagrams with Sargent poster colors. These are inexpensive, and true to the scientific spectrum. The twelve tints you will need are: red; red-orange; orange; yellow-orange; yellow; yellow-green; green; green-blue; blue; blue-violet; violet; red-violet.

These are sold at reasonable prices for small jars which carry artists' materials. Larger jars can be had, but you will not need any large quantity of material for all the color charts and diagrams required for this course. The same tints can be used for making colored charts of the Tree of Life, and for colored diagrams of the Cube of Space. To make the Tree of Life in full color, you will need, in addition to the twelve colors named above, a jar each of black, gray and white.

To fill in the larger surfaces to be colored, use a number 9 water color brush. For filling smaller spaces, use a number 3 brush. You will find these colors superior to any colored papers you can secure, and they are much easier to use. Even if you have never handled a brush, a little practice will enable you to get satisfactory results. The same colors can be used for tinting Tarot Keys. By mixing white with orange, you can make a good flesh tint, and in these colors you can procure a golden brown, a light blue, and even silver and gold.

To make the 12 color cards, lay a playing-card on your pad of paper, and draw its outline with a pencil. Repeat, until you have marked off twelve such spaces, leaving room between them, so that when you cut them out, you can follow accurately the lines marked in pencil. Now fill each of the twelve spaces with the color required. Let the color dry before attempting to mount the colors. Mount them on sheets of gray or black cards. Rubber cement is excellent for

mounting these sheets. Do not use mucilage or glue.

At the end of this lesson is a diagram of the color wheel, showing the relations of the colors to one another, to the zodiacal signs, and to the chromatic tones of the musical scale. It may be copied easily and if your mounting cards, or the pages of your snap-shot album are large enough, your copy can be made somewhat larger than in the diagram.

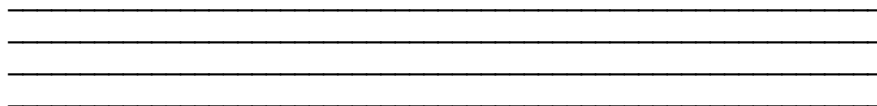
The tools you will need to copy it are a ruler and compass. Be sure to make the ring between the innermost circle and the hexagon at least as wide as in the diagram. Note that the outer part of the wheel has 12 segments. Within this is a hexagon of 6 segments. Then a ring with no divisions. At the center is a circle divided into three parts. Study this arrangement carefully, and the directions in the following paragraphs, before making any attempt to color the chart. Use one or more pencilled copies of the printed chart as practice sheets before making your final copy.

Begin to color the wheel with the section numbered 1, keeping the color inside the lines bounding this segment. The tint for this is red. (Reference to the diagram will make this clear.) Color the rest of the segments as indicated in the diagram.

Completed, this wheel shows the three primary pigments, red, yellow and blue, at the center of the diagram. Surrounding these is a ring of blue-violet. In the hexagon are the six colors corresponding to the interior stars above the Saturn center at the base of the spine. In the outer circle are twelve colors, corresponding to the twelve signs of the zodiac, to the chromatic tones of the musical scale, and to the areas of the human body which are governed by these signs.

Copy the scale below. Make the staff first. Then mark the notes lightly with pencil. Write the sharps with black ink. Then fill in the notes with the proper colors.

THE CHROMATIC SCALE- Sound & Color Lesson 3



C#CD#DEF#FG#GA#AB

SOUND AND COLOR

LESSON 4

The general effects of sounds and colors are as follows:

RED. C-natural.

A strong stimulant. Red is the warmest color. It energizes the muscular system and warms the blood. Red vibration stimulates a brain sluggish from poor circulation. Rooms decorated in soft red tones are better for brain workers than

those furnished in cold bluish colors.

RED-ORANGE. C-sharp.

Slightly less stimulating than red. It affects the throat area directly, but by its complementary vibration, blue-green, which is always aroused when red-orange is used, it also affects the area containing the genito-urinary organs. Red-orange is used also in connection with Tarot Key 5 to awaken interior hearing and intensify intuitive power.

ORANGE. D-natural.

A mild stimulant, especially for the nerves. Promotes increased vitality and affords quick recuperation from fatigue produced by mental work. By arousing the complementary color, blue, it relieves rheumatic pains in the hips and thighs.

ORANGE-YELLOW. D-sharp.

A very mild stimulant. Promotes the digestive functions and assimilation. Its cheering influence assists in overcoming the "blues," worry, and mental depression.

YELLOW. E-natural.

The color yellow, midway in the scale between the warm, stimulating red and the cold, depressant blue, has an equilibrating influence. It stimulates the finer functions of the brain, is of assistance in developing alertness and discrimination, and helps to establish emotional balance.

YELLOW-GREEN. F-natural.

This color is slightly depressant, and quiets the nerves. It corrects the tendency to overconfidence, which is just as bad as worry. It quickly relieves headache caused by auto-intoxication or unequal blood-pressure.

GREEN. F-sharp.

Mildly sedative and depressant. Promotes the physical relaxation necessary for brain workers. Is beneficial for the subconscious activities involved in invention and artistic creation. Gives poise in action.

BLUE-GREEN. G natural.

Sedative and depressant. Its sedative and depressant action is expressed through the nerves and muscles of the voluntary system. For the gonads, or sex glands, it is a stimulant. By arousing the activity of its complementary color, red-orange, it produces a reflex stimulation of the throat area.

BLUE. G-sharp

Strop sedative and depressant. The coldest color. Cools the blood, soothes the nerves. A mild antiseptic. Relieves pain, especially neuralgia, toothache, and rheumatic pain. Is usually a sure cure for insomnia, especially in the darker shades which approximate the blue of the night sky.

BLUE-VIOLET. A-natural

A strong antiseptic which is slightly stimulant because it contains a little red. It halts degenerative tissue change and

may be used to promote clean healing of wounds, and for skin eruptions. It arouses the activity of its complementary, yellow-orange, and thus aids digestion.

VIOLET. A-sharp

Antiseptic and regulative. A mild stimulant. It promotes the normal flow of fluids throughout the body and relieves congestion of the nerve-currents. It is useful as an antiseptic when applied to delicate membranes, such as the eyes, or the mucous membranes of the mouth, nose and genito-urinary organs.

RED-VIOLET. B-natural

Very mild antiseptic. Almost as strong a stimulant as red. its stimulant actions makes it of value in overcoming desire for drink or drugs. Its antiseptic action clears the blood.

All colors arouse the activity of their complements. Thus, if you will look at your red color card under bright light for five minutes, and then look at a white wall, or a piece of white paper, you will see a green image. The same thing happens with other colors. Color complements are the vibrations whose perfect mixture will produce white light. Pigmentary complementaries, however, do not result in white. They produce gray, and this is the reason that gray, in color symbolism, is used to represent the neutralization of pairs of opposites.

The color complements are:

Complement

REDGREEN

RED-ORANGEBLUE-GREEN

ORANGEBLUE

YELLOW-ORANGEBLUE-VIOLET

YELLOWVIOLET

YELLOW-GREENVIOLET-RED

On the color-wheel, the complements are diametrically opposite, as are the zodiacal signs to which they correspond. The corresponding tones are also complementary. So are the physical organs affected by these colors and students of Tarot will be able to find much material for reflection by comparing the zodiacal Keys with their representatives in the scales of sound and color.

PREPARATORY EXERCISE

Remember that we use the word "healing" to indicate the securing of wholeness throughout the personality. This is not merely a method for curing diseases. It is intended to be of assistance in the work of making complete human personalities. Thus your daily regime should include a self-treatment which brings in the colors and tones of the 7 principal interior stars, or chakras. By this you will reach, through the effect of these seven centers on various areas of your body, every part of your physical organism. Proceed with this exercise thus:

1. Have ready the Tarot Keys corresponding to the seven interior stars. Put them in a pile in this order, counting from the top card, face up, to the bottom: 21, 19, 16, 10, 3, 2, 1. Have ready also your color cards, in this order: Blue-violet, orange, red, violet, green, blue, yellow. Prop these cards against a pile of books so that the only color visible, as you begin, is blue-violet. Be sure to practice by daylight only, unless you have a "daylight" electric bulb.

2. Sit in a comfortable chair with your back to a window so that daylight illuminates the color card. Be careful not to

have direct sunshine strike the color. If you work at night, use a reflector of lampshade to keep the light out of your eyes.

3. Begin by looking at Key 21 for about a minute. (Practice counting sixty with a watch before you until you can estimate the passage of a minute closely.) Do not try to see anything in the picture. Simply make yourself as receptive as you can. The purpose of this part of the exercises is to impress on your subconsciousness the suggestion formulated by the picture so as to evoke the corresponding mental activity.

4. Now look steadily at the blue-violet card while you count thirty. Then sound the note A-natural on your pitch-pipe. As you sing the note, after sounding it, look at the color.

5. Close your eyes and imagine yourself the center of a sea of this blue-violet color. See nothing in all the universe but this one tint, and yourself at the center of an infinite, pulsating vibrating expanse of it. At first, you may have little success in making this mental picture. What is important is not the degree of success. It is the effort you make.

6. Intone the syllable IAO (pronounced EE-AH-OH) three times with a full breath after each intonation. If you are tone-deaf, sound the note with the pitch-pipe and think the syllable. Repeat the same procedure with the other six Keys, colors and sounds, in the order given above. Practice this a week before beginning any other work in the use of sound and color for healing. In the next lesson you will find a similar exercise for balancing the functions of the twelve body areas.

SOUND AND COLOR

LESSON 5

As far back as November 8, 1933, at a meeting of the New York Academy of Medicine, Dr. George W. Crile, of Cleveland, Ohio, told of researches whereby he and his co-workers had established the fact that the human body is a "life radio-set."

He explained this term as meaning that in health the cells of the human body emit radiations of varying waves. The range of these waves, he said, corresponds to that of the spectrum, from the long infra-red waves to the short ultra-violet waves.

The short waves, Dr. Crile found, are necessary to the functions of every organ in the body. When the short waves in any organ are lowered, that organ's vitality is diminished. When they are reduced to zero, the organ dies.

When Dr. Crile made the statement, "When the body cells are normal, they constantly emit radiations of varying wave-lengths, corresponding to the spectrum of sunlight," he established the scientific basis for the work explained in these lessons. That is, he made a discovery which confirms the results of a different sort of research, one just as truly scientific though carried on by different methods in a different kind of laboratory.

As we have had occasion to say elsewhere, there are two kinds of "scientific" research. One utilizes the apparatus of the modern laboratory. It examines man's environment by means of instruments like the telescope, the microscope and the spectroscope, which extend the range of human vision. It employs delicate instruments of precision to extend our knowledge of weights and measures. It makes use of complicated mathematical processes, and now, by the aid of extraordinary machines, enables us to secure results in computations like the determination of the factors of a number like two million, which were impossible so long as we had to use old methods of calculation.

Research workers in the field of modern science have to undergo a long period of training. Laboratory technicians devote as much time and study to their work as do great artists in any other field. The best instruments are useless until the person who employs them has effected such changes in himself that his whole brain and body are made over.

Yet modern instruments, though they do extend the range of the ordinary senses, and though their users may be trained, do not utilize any of man's higher, subtler perceptions. They open new doors, to be sure, but all those doors lead into the concealed chambers of the physical world.

Occult research is not less scientific than that of the laboratories. It takes just as much training on the part of those who engage in it. It employs its own instruments of precision, but these are inside the human organism. This is what the alchemist means when they say the Great Work is carried on in a hidden laboratory, and that all the instruments of the art, together with its materials, remain forever concealed from the eyes of the vulgar.

Ignorant critics of occult research often assert that it is not truly scientific, because neither its methods nor its results are verifiable by ordinary human beings. What they do not realize is that the very same thing is true of modern science. Only those who have undergone rigorous training, which modifies their organisms just as certainly as do any of the systems of occult practice, are competent to verify the work done in our physical laboratories. The rest of the world must take the pronouncements of our trained scientists on faith.

Thus the criticism has no real meaning. The methods of occult training are different from those employed in educating a chemist; but when they are followed by persons endowed with the necessary ability for this kind of work, they produce qualified experts just as do the methods of training which make one a competent chemist or physicist. Nor does it take longer to become a skilled worker in the "interior laboratory" than it does to become expert in any field of exoteric science.

We are fortunate in that we live in an age in which many of the doctrines of occult science have been confirmed by the results of modern laboratory techniques. This is, of course, what might be expected. Truth always agrees with itself, and thus it is that we find in comparatively recent discoveries so many confirmations of ancient occult doctrines.

Occult research has been carried on for thousands of years. Exoteric science began a few centuries ago. Consequently, there are many occult doctrines as yet unconfirmed by the results of exoteric research. Yet there are so many ancient teachings which have been verified that we may confidently expect the future to bring forth many modern proofs of the truth of ageless wisdom.

This is particularly the case in the field we are concerned with in these lessons. That light vibrations in the form of color have a definite relation to atmospheric vibrations in the form of sound is not only demonstrable by modern methods, but we find that the "scientific" results are identical with the "occult" tradition. And when it is said by Dr. Crile that every cell of the human body emits vibrations corresponding to the wave-lengths of the spectrum of sunlight, it follows that the characteristic wave-length of every cell, and of every organ, has its definite color and tone.

Another element in our use of color and sound has scientific confirmation. It is the doctrine of modern physics that every electron is virtually omnipresent, because it is not merely a radio receiving set, but also a sort of broadcasting station. It continually emits radiations which travel with the speed of light. These radiations penetrate the walls of our houses, just as do the radio-waves. Ordinary physical matter is no obstacle to their passage.

Furthermore, though modern science has much to learn concerning the effect of man's thought upon these radiations, enough has been discovered to enable us to say that there is no question that we can mentally direct these radiations to persons whose physical bodies are miles distant.

All systems of absent treatment depend on this. Various theories have been advanced to account for the facts. None of these, it seems to us, are perfectly satisfactory; and among them, the least plausible appear to be those which have been advanced by religious organizations which make healing a leading part of their work.

The simple truth is that some persons are successful in the practice of healing, by "absent treatment" who emphatically repudiate all the dogmas of the cults of religious healing. The earnest prayers of a Catholic who happens to be of the temperament which is effective in absent treatment are as efficacious as the affirmations of a Christian Scientist. The Unity School repudiates both Christian Science and Catholicism, but there can be no question that it has amazing success with absent treatment. Furthermore, the early Polynesians and many other non-Christian groups have been, and still are, just as successful in this type of healing.

We have no desire to add to the confusion of theories. What we wish to make clear is that the success of absent treatment is one of the undeniable facts of human experience. We are convinced that it is, in some measure, connected with the fact that human radiation can be mentally directed.

For the correlation of sound and color with the seven centers mentioned in the pages of an earlier lesson there is, as yet, no strictly scientific confirmation. Nor is there any such confirmation as to the correlation between the twelve sound and color semitones and the twelve zones or areas mentioned in this lesson. Some thirty years of experiment with the methods of healing based on this occult doctrine of sound and color convince us that it is correct. That the practice of healing based on it is effective, we have abundant evidence.

Furthermore, among those who have contributed to the body of knowledge given to our students in these lessons are some who may properly be described as expert workers in the interior laboratory. This means that we are not handing on an unverified tradition. It means also that some among our membership are probably qualified to make independent investigations of their own. To such, our curriculum offers opportunities for self-training in the deeper phases of occult research; and one of the principal objects of our organization is to find such persons and give them the instruction and help necessary for their proper development.

Whether you are to become one of these skilled technicians in the inner laboratory depends on your personal make-up. But even if you are not called to this particular work you can make use of sound and color to heal yourself and others just as you can learn to drive a car even though you might never be able to solve the engineering problems of its manufacture.

Students who have astrological knowledge will recognize the connection between the twelve areas or zones and the twelve signs of the zodiac. A knowledge of astrology, however, is not requisite to the practice of healing with sound and color. Thus we shall make little use of astrological terms in our explanation of the twelve zones.

1. RED. C-natural. This zone comprises the head above the brows and the openings of the ears. The eyes are also influenced by this vibration. It has little influence on the intellectual centers of the brain, but has more to do with the brain as the source of motor impulses affecting the entire muscular activity of the body. Tarot Key 4. Aries.

2. RED-ORANGE. C-sharp. The neck and throat. This zone includes the tonsils, the atlas and cervical vertebrae, the palate, the larynx, the vocal cords, the occipital region at the back of the skull, the lower jaw, the carotid arteries, the jugular veins, the thyroid and parathyroid glands, the cerebellum, lower cerebrum and medulla oblongata. Tarot Key 5. Taurus.

3. ORANGE. D-natural. The hands, arms and shoulders, the lungs, the upper ribs. Is connected also with the absorption of subtle forms of energy from the atmosphere, and with the utilization of these in the higher intellectual functions. Tarot Key 6. Gemini.

4. YELLOW-ORANGE. D-sharp. The chest and mammary glands, the esophagus, the stomach, the diaphragm, the lower lobes of the lungs and the upper lobe of the liver. Tarot Key 7. Cancer.
5. YELLOW. E-natural. The heart, the dorsal region of the spine, the spinal cord and the aorta. This color is related to the powers of intellectual analysis and concentration. Tarot Key 8. Leo.
6. YELLOW-GREEN. F-natural. The upper abdominal region, the small intestine and the upper part of the large intestine, the lower lobes of the liver, the pancreas and the spleen. Tarot Key 9. Virgo.
7. GREEN. F-sharp. Lumbar region of the spine, the kidneys, the adrenals, the vaso-motor system, the skin in its function as an organ of elimination. Tarot Key 11. Libra.
8. BLUE-GREEN. G-natural. The nose, the genito-urinary organs, the bladder, the urethra, the prostate gland, the descending colon and the rectum. Tarot Key 13. Scorpio.
9. BLUE. G-sharp. Hips, thighs, femur, ilium, coccygeal and sacral regions of the spine, iliac arteries and veins, sciatic nerves. Key 14. Sagittarius.
10. BLUE-VIOLET. A-natural. The knees and skin. By reflex action, the stomach and other organs under the influence of Area 4. Key 15. Capricorn.
11. VIOLET. A-sharp. The ankles, legs from knees to ankles. By reflex action, the organs of Area 5. Tarot Key 17. Aquarius.
12. VIOLET-RED. B-natural. Feet and toes. By reflex action, the organs in Area 6. Tarot Key 18. Pisces.

SOUND AND COLOR

LESSON 6

When Madame Blavatsky wrote her first instructions for the Esoteric Section of the Theosophical Society, she tested the analytical powers of her pupils, even as they have been tested again and again by teachers charged with the transmission of Ageless Wisdom. Just as Eliphas Levi, in his chapter on Tarot, in *TRANSCENDENTAL MAGIC*, used a blind in the attribution of the Tarot Keys to the Hebrew letters, so did H. P. B. resort to a blind when giving sound and color correspondences to the seven "sacred planets."

Eliphas Levi's pupils accepted all that he wrote without questioning the transparent device he used to conceal, and yet reveal, the true attribution. Thus they never found the true meaning of Tarot. In like manner, the followers of Madame Blavatsky have failed to make practical use of her instructions concerning sound and color, because they have not detected the blind she employed.

To beginners in occultism, and sometimes to students reasonably far advanced, this use of blinds by the messengers of the Inner School is puzzling. Such students are so accustomed to open, unreserved instruction in various fields of exoteric science that, when they find what seem to be deliberate endeavors on the part of occult teachers to lead their pupils astray, they have difficulty in reconciling such procedures with the insistence on truth and honesty so emphasized in the writings of the same teachers.

Their real difficulty is that they do not understand that every properly accredited teacher of occultism is held responsible for the use made by his pupils of the knowledge he imparts. Held responsible by cosmic law, not by Hidden Masters. When a teacher gives a pupil practical instruction, his act of imparting knowledge is bound up with the acts of the pupil in applying what he learns. Misuse of power reacts on a teacher who is unwise enough to put that power at the disposal of a person so lacking in discrimination that he cannot foresee the inevitable consequences of such misuse, and so avoid it.

Blinds are employed to test the student's discrimination. If he sees through them, he will have sufficient grasp of principles to understand the reasons for them. If his discrimination be keen, he will be unlikely to misuse power. If he does not see through the blind, his attempts at practical use of occult power will fail, and thus, however unwise and selfish he may be, he can do no harm.

Actually, then, a blind protects both teacher and pupil and prevents injury to innocent persons by misapplication of occult forces. It is not really a deception, for a pupil who is duly and truly prepared to use occult forces will find the truth it both conceals and reveals. A blind is not a lie. It is a statement of truth, put in such a manner that it leads the mind of an undiscriminating person to a false conclusion, yet puts a clue to the hidden truth in the hands of a qualified student.

Thus, when Eliphas Levi put the Zero Key of Tarot between those bearing the numbers 20 and 21, thus attributing the Fool to the letter Shin, he not only concealed the true relation between the Keys and the Hebrew alphabet from hasty and ignorant readers, but also gave a clue to the correct attribution. As his arrangement stands, in TRANSCENDENTAL MAGIC, 0 comes between 20 and 21. This is perfectly true, because if we ask, "What comes between 20 and 21 in the numeral series?" the answer is, "Nothing, that is, 0." Again, all properly instructed students of Tarot know that the undifferentiated spiritual energy symbolized by the Fool is the connecting link between the units of differentiated manifestation symbolized by the numbered Keys. That is, 0 is not only the 'number' between 20 and 21, but also the number between 1 and 2, between 2 and 3, between 3 and 4, and so on. Similarly, the spiritual energy typified by Key 0 is like a thread on which are strung the beads of manifest forces corresponding to the numbered Keys.

According to our usual conceptions of number, Levi's attribution 0 is out of place when it is put between 20 and 21 in a series beginning with 1 and ending with 21. Thus the careful and discriminating student will ask: "What in a series running from 1 to 21 comes before 1 or after 21?" To this, of course, the answer is "nothing!" And nothing is 0. The use of a blind becomes evident.

Since Eliphas Levi was careful to attribute Key 21 to Tav, the last letter of the Hebrew alphabet, it becomes clear that the Zero card cannot be assigned to Tav. Hence the only possible place for it must be before 1, the Magician. This makes the Fool correspond to Aleph, and assigns the Magician, symbol of the beginning of every cycle of creative activity, to the letter Beth, and so on through the series.

Again, Levi's reason for putting Zero where it would seem to be connected with the letter Shin was that this particular letter is one of two alphabetical symbols for the element of fire and for the cosmic Life-Breath. The other which represents fire and the Life-breath is Aleph. So, when Key 0 is assigned to Aleph, it becomes a symbol for the undifferentiated, fiery Life-Breath which is the power preceding all beginnings. Then it is evident that the Magician, being assigned to the letter Beth, does correspond to all the Qabalistic doctrines which relate this second letter of the alphabet to the idea of the initial activity in a cycle of creation. This idea, finally, is precisely what is indicated by the basic meaning of 1.

We have gone to some length in explaining this blind used by Eliphas Levi, because it is a particularly good illustration of the fact that blinds are not lies, but ways of stating truth which lead persons sufficiently alert to make discoveries they might not fully grasp were they to be given a more direct explanation. The same principle may be applied to what

H. P. B. taught the members of her Esoteric Section about sound and color.

Her attributions agree with those given in an earlier lesson when they assign Red and C to Mars, Orange and D to the Sun, and Yellow and E to Mercury. On the other hand, her table in the Esoteric Instructions attributes Green and the metal Lead to Saturn. Blue and the metal Tin to Jupiter, Indigo and the metal Copper to Venus, and Violet and the metal Silver to the Moon.

No really qualified student could have been deceived by this blind. Even H. P. B's table shows, by dislocating the natural order of the days of the week, that something is hidden. Furthermore, this particular part of her instruction is in sharp disagreement with all earlier occult teaching, which associated Green and Copper with Venus.

Thus, when H. P. B. assigns Indigo to Venus, we have reason to suspect a transposition. This particular blind, moreover, leads to the truth that there is actually a hidden relationship between Venus and Saturn. We find the same suggestion in Tarot, where the Key attributed to Saturn is 21, yet has for its central figure the Virgin of the World. Furthermore, 21 may be reduced to 3, the number of the Empress, who stands in Tarot for Venus. More than this we do not feel it advisable to say here.

In H.P.B.'s table, again, the colors of Jupiter and the Moon are transposed. Here, also, a deep occult concealed. One clue to it is the astrological link between the Moon and Jupiter, shown by the fact that the sign Cancer, ruled by the Moon, is that in which Jupiter is exalted. There are other reasons for this blind, but space forbids, if wisdom did not also warn against, further elaboration. What we have said will help you to think for yourself, if you are prepared for the reception of the deeper occult meanings of sound and color.

In so far as possible, we have endeavored to avoid blinds in our instruction. We do sometimes make use of the principle of reserve, so that though what we give out is correct, so far as it goes, on some matters our instructions will not enable our students to make practical applications of dangerous forces unless they follow up, in meditations of their own, the clues we give. In such cases, we point the way truly, but leave the student to follow it to the point where he will make further discoveries on his own account.

Thorough understanding is particularly important in our work with sound and color, for it is difficult to realize how potent these vibrations really are. Anybody can sing, more or less. We all look at colors. In either case, no very intense sensations are felt. Yet the truth is that these forces, when combined, have such power that they can hurt just as certainly as they can heal.

The day this is written, the newspapers carry an account of the serious injury of sixty persons by X-ray burns. The combined vibrations of sound and color can do just as much harm, if they be misapplied. Hence it cannot be said too often that our students should be careful to observe strictly all our directions for practical procedure. Do not be in a hurry to get results. Be sure not to work longer with these combined vibrations than the times specified in the instructions.

If you have plenty of time, after you have been accustomed to working with the seven centers, you may go on to attuning the twelve bodily areas. We advise at least two weeks practice with the centers before you begin work with the areas.

The colors, sounds and Tarot Keys for the twelve zones or areas are given at the end of Lesson 5. Later, you will have occasion to use them all for healing; but in the work of personal attunement, only the first six areas are affected directly. The others are influenced by reflex action, without direct application of either sound or color.

For example, when you use the red vibration and its corresponding sound, you also stir up, automatically, the green vibration which is complementary to red. So with the other colors. The procedure is as follows:

1. Have ready the color cards from red to yellow-green inclusive, and the corresponding Keys: 4, 5, 6, 7, 8 and 9. Arrange them so that when you begin, the red card and Key 4 will be at the front of the two little piles of cards. Stand them upright on your table with a book or two to keep them in that position.

2. When all is ready, look first at Key 4 for a minute. Then sound the note C on the pitch-pipe, and, while looking at the red color card, intone IAO (EE-AH-OH) three times to C. This intonation will take less than a minute, and the rest of that minute should be spent in looking at the color card. Now close your eyes, and if the color card has been well lighted, you will see a green after-image. Keeping your eyes closed, formulate a definite intention that the entire first area of your body shall be filled with power. Do not try to force power into that area. Just register the specific intention.

3. Open your eyes, and arrange the Tarot Key and color for the second area. Then proceed with red-orange, the sound C-sharp, and Key 5, just as you did with the first area.

4. Continue the exercise in the same manner, until you have finished with area 6.

The whole exercise should be completed in fifteen minutes. Its purpose is to adjust your whole organism to normal function. Give no thought to the areas below the first six. Even if you have some ailment manifesting itself in one or more of the six lower areas, limit yourself to formulating the intention that such areas shall be filled with the power corresponding to the sound and color you are using, and that this power shall express itself in normal functioning of all organs in such area or areas.

When you have become proficient in the awakening of the seven centers, given in a preceding lesson, you should have a definite awareness of increased power throughout your body. Similarly, the exercise given in this lesson simple and brief as it is, should, by the time you have practiced it a week, show results in the way of improved bodily efficiency. Neither exercise is likely to give you a thrill, or arouse any sensation other than that of general well-being. Yet, as the days pass, you should find yourself becoming more and more alive, able to do more and more work effectively, and, in consequence, possessed of better emotional poise.

SOUND AND COLOR

LESSON 7

We come now to the beginning of the practical use of sound and color in healing. Let it be remembered that we understand by "healing" the securing of wholeness throughout the personality. This is not merely a method for alleviating suffering, or for temporary cure of physical ailments. That is part, but only part, of the practical work of our entire curriculum. The use of the forces of sound and color by our affiliates, for the benefit of themselves and others, is inseparable from the other methods of self-unfoldment you have been studying ever since you read the first lesson of SEVEN STEPS. On this account, this particular course has been placed well along in the graded series of studies you receive from us, and we have withdrawn from circulation the partial explanation of the correlation of sound and color given in our book on that subject.

The subtle forces of sound and light must be the instruments of a trained will. They must be directed through channels prepared by developed imagination. He who would wield these powers to the best advantage must free himself from the erroneous idea that they are powers outside himself working for good or ill because of their own inherent potency. It is true that these forces do have their own specific vibratory effects. What we are endeavoring to make clear now is the fact that it is only by linking man's highest spiritual powers with these agencies that he may best utilize their

potencies.

Our work with sound and color is inseparable from our work with the Tarot Keys. Inseparable, also from the knowledge of man's constitution given in our lessons on the Tree of Life and the Paths of Wisdom.

For example, all work with the blue-violet vibration is connected with Key 21 and the path of the letter Tav. This is the path which is particularly connected with the center at the base of the spine. Hence in the exercises for arousing the activity of the seven centers, the use of the Tarot Keys is just as important as the use of the color cards or the intonation of the corresponding sounds.

In the same way, the Keys are to be used in connection with the colors and sounds corresponding to the twelve bodily areas. In subsequent lessons, when we take up the colors and sounds related to the five Tattvas, we shall find that these also have their relations to the paths of the Tree of Life.

In these relations you will find the connecting links between states of consciousness and the vibratory forces of sound and light. Note that we say you will find these links. They will not be discussed at any length in these pages. From the beginning of your studies, up to this point, we have scattered through our lessons all clues necessary to enable you to make the final discoveries for yourself. It is the rule in work of this kind to impart nothing which the student may learn by right use of his own powers of observation. The main reason for this is that no verbal explanation of a fact can possibly make such a deep impression as direct perception of the fact it of such a nature that they may not be entrusted safely to persons wanting in the penetration necessary. This we have already touched on in the preceding lesson.

Careful consideration of what has just been said should make it easy to understand why we stated, early in this course, that we have no intention of establishing a new healing cult. There are many kinds of therapy, both physical and metaphysical. Each has its uses. Nothing can be more mistaken than the notion that because cures may be effected by mental or spiritual means, all physical agencies should be ignored or abandoned. The cults which forbid their followers to have recourse to ordinary therapeutic agencies would, if they were strictly logical, forbid their adherents to eat or drink.

It must be remembered that all physical things and conditions are forms of spiritual activity. Matter, as we have said elsewhere, is simply a general term invented to indicate those forms of spiritual activity which fall within the range of our bodily sensations. Careless and superficial interpretation of these sensations often leads us astray, but the conditions of the physical plane are just as real as those of any other plane. Illusions there are, here and elsewhere, but close observation and correct reasoning will enable us to overcome these illusions, and will show us, when we do so, that every illusion has its meaning and its practical usefulness.

In approaching our work of healing we must always remember that our success in using sound and color will depend largely on our grasp and application of the spiritual and ethical principles taught in earlier lessons of our curriculum. One of these principles, which applies with special force to the work of healing, is that of never interfering with another's freedom.

Like the wise men of an earlier generation to whom we are indebted for so much of our occult knowledge, we make no other profession than that of healing. Like them, too, we are ready to make use of our knowledge and power for the benefit of all who seek our help, and we do so freely. Under no circumstances can we make our healing art a means of livelihood. Never can we exact any fee for our services. To do so will be to nullify those subtler inner powers whereby we heal.

Again, our use of healing powers must not be determined by our own judgment. We cannot be too emphatic in our declaration that the true spiritual healer always waits until he is asked for help before exercising his powers. He must

not volunteer his services. He must not, simply because he sees somebody in need of help, force that help on the sufferer.

One reason for this is that one of the conditions necessary for healing is faith on the part of the patient. The only exception to this is when the patient is a child, or is afflicted in such a way that he is not in a state of mind to exercise the degree of faith required. In the case of a child, the request for healing should come from a parent, or from some person directly in charge of the upbringing of the child. In the case of an adult too ill to seek help himself, and suffering from some ailment which itself clouds his mental powers, the request for healing should come from some person related to the patient, either by actual kinship or by those ties of friendship which are sometimes even stronger than those of consanguinity. In such cases, the person requesting help for a suffering relative or friend must have faith, and must definitely express it. On this point, much may be learned from a careful study of the Gospel accounts of Jesus' exercise of his healing powers.

In every instance, before undertaking special treatment for any specific disease, either in your own body, or in that of some other person, avail yourself, whenever you can, of the service of a thorough diagnosis from some qualified practitioner. This does not mean that you should burden your mind with all the pathological details. In fact, the less you concern yourself with the appearances of illness, the better will be the outcome of your healing work. What you need is no more than a correct statement of the maladjustment you are endeavoring to rectify.

Diagnosis, however, is often uncertain. Even with all the resources of a modern laboratory, in addition to the patient's account of his feelings and symptoms, it is sometimes very difficult to be certain just what is wrong. In such cases, it is better to direct the treatment to the area of the body where discomfort is manifest.

In all treatment for yourself or another, begin with the exercise for attuning the seven centers, and follow it with the exercise for establishing the balanced functions of the twelve areas, as explained in preceding lessons. After this, if pain has to be overcome, use blue. Complete the treatment with the colors and sounds for the area in which the disease is manifest.

The different areas, in general, are to be dealt with as follows:

AREA 1.

1. Begin with Key 16, red, and the note C-natural. Look at the Key first, then at the color card, and then sound the note with the pitch-pipe. After this, while looking at the color card, intone I A O three times. Make it your definite intention to arouse the activity of the Mars center.
2. Follow the same procedure with Key 19, orange, and the tone D-natural. This time let your definite intention be to arouse the activity of the Sun center or cardiac plexus.
3. For the third step, use Key 4, the red color card, and the note C-natural. Intone I A O, as in the preceding steps.
4. Close your eyes, and you will see the green after-image. While doing so, once more formulate your definite intention that there shall be normal function throughout the area you are treating.

Students familiar with astrology will understand that in areas where a zodiacal sign governs which is not only ruled by a planet but is also the seat of exaltation of a planet, two of the interior stars will be affected by the treatment. In signs where no planet is exalted, only one interior star will be involved.

Whatever area is under treatment, the procedure is as outlined above. Remember that the last step is the definite formulation of the healing intention while the eyes are closed and the complementary after-image is visible behind the

closed lids.

To save space, the treatment for the other areas is given below in condensed form, as follows:

AREA 2.

1. Key 3. Green. F-sharp. Venus center.
2. Key 2. Blue. G-sharp. Moon center.
3. Key 5. Red-orange. C-sharp.
4. Blue-green after-image.

AREA 3.

1. Key 1. Yellow. E-natural. Mercury center.
2. Key 6. Orange. D-natural.
3. Blue after-image.

AREA 4.

1. Key 2. Blue. G-sharp. Moon center.
2. Key 10. Violet. A-sharp. Jupiter center. (Solar plexus.)
3. Key 7. Yellow-orange. D-sharp.
4. Blue-violet after-image.

AREA 5.

1. Key 19. Orange. D-natural. Sun center.
2. Key 8. Yellow. E-natural.
3. Violet after-image.

AREA 6.

1. Key 1. Yellow. E-natural. Mercury center.
2. Key 9. Yellow-green. F-natural.
3. Red-violet after-image.

AREA 7.

1. Key 3. Green. F-sharp. Venus center.
2. Key 21. Blue-violet. Saturn center. A-natural.
3. Key 11. Green. F-sharp.
4. Red after-image.

AREA 8.

1. Key 16. Red. C-natural. Mars center.
2. Key 13. Blue-green. G-natural.
3. Red-orange after-image.

AREA 9.

1. Key 10. Violet. A-sharp. Jupiter center.
2. Key 14. Blue. G-sharp.
3. Orange after-image.

AREA 10.

1. Key 21. Blue-Violet. A-sharp. Saturn center.
2. Key 16. Red. C-natural. Mars center.
3. Key 15. Blue-violet. A-natural. Yellow-orange after-image

AREA 11.

1. Key 0. Yellow. E-natural. Higher functions of the pineal gland.
2. Key 21. Blue-violet. A-natural. Saturn center.
3. Violet. A-sharp.
4. Yellow after-image.

AREA 12.

1. Key 12. Blue. G-sharp. Higher functions of the pituitary gland.
2. Key 10. Violet. A-sharp. Jupiter center.
3. Key 3. Green. F-sharp. Venus center.
4. Key 18. Red-violet. B-natural.
5. Yellow-green after-image.

The basis of all treatment is self-treatment. In healing by sound and color, no sense of effort to heal a person, whether he be in the room with you, or at a distance, is necessary. The primary endeavor should be to establish the vibration within the healer's own organism. This being accomplished, the only thing necessary to transmit this vibration is to call the patient by name, mentally. When the treatment is for a child, or for a person who is being treated at the request of a third person, call the name of the person who has made the request for healing, as well as the name of the patient.

Whenever possible, set a definite time for the healing work so that your patient may, at that time, put himself in a receptive condition. When the patient lives at some distance, make allowance for differences in standard time.

Exceptionally difficult or obstinate conditions are often best treated just before the healer retires. In such cases, just as he is about to fall asleep, the healer should summon his will-power to reach the patient while the healer is himself asleep.

Do not be in a hurry to put this knowledge into practice. We are imparting it a step at a time, so that you may become familiar with all the necessary details. Remember, it takes several years of study and training to be fully competent to employ any ordinary system of therapy. For success in the use of sound and color, provided you have put into practice the earlier instructions in our curriculum, your time of preparation from now on will be relatively short. In any case, undue haste will actually delay you.

SOUND AND COLOR

LESSON 8

The Sanskrit noun Tattva (pronounced TUT-wuh) is defined by Rama Prasad as (1) a mode of motion; (2) the central impulse which keeps matter in a certain vibratory state; (3) a distinct form of vibration. Swami Vivekananda says the Tattvas are categories, principles, or truths. Other authorities call the Tattvas the substances out of which the universe is formed, and the powers by which the universe is sustained. In combination with other Sanskrit words, Tattva stands for reality as opposed to appearance, and in such combinations always implies knowledge.

Now, all forms of knowledge are based on impressions of sensation. Our experience of the universe is founded on groupings of sense perceptions which are presented to our minds as the various objects of our environment. The "world" we live in, whether it be the "world" of an unsophisticated savage or the "world" of a highly trained scientist, is composed of our mental impressions of various rates and characters of vibration. The savage and the scientist have the same basic materials to work with, but the world of the scientist is just as certainly an interpretation of mental impressions of sensation as is the world of the savage. All any human being anywhere knows of the world he lives in is based on sensation, is experienced through physical or metaphysical senses, and is a synthesis of that person's mental impressions of various types of sensation. The truth is behind the Oriental doctrine that the underlying cosmic realities, the causative and sustaining forces of the universe -- the five Tattvas, are the subtle principles of sensation.

Akasha (pronounced ah-KAH-shuh) is the subtle principle of hearing, or sound vibration. It is the all-pervading element and its characteristic quality is said to be that of pure space. Out of the Akasha everything comes. Into the Akasha everything returns. Hence Akasha is sometimes called the mixing-bowl of the elements. Its form is ovoid, or egg-shaped, and it is the Cosmic Egg of which the zero in numbers is a symbol. Its predominant color is dark blue-violet, or indigo. It corresponds to Ether, and to what alchemists call the Quintessence.

(The concept of ovoid, or egg-shaped, implies a boundary. Einstein's four-dimensional space-time continuum contemplates much the same idea, i.e. a space returning upon itself and limited by its contents. Ed.)

From Akasha, says the SHIVA SANHITA, is evolved or emanated the second Tattva, Vayu (pronounced VAH-you). Vayu is the subtle principle of touch. Its characteristic quality is said to be that of pure motion, and pure motion, mathematical considerations show us, must be whirling motion. Such motion, at work throughout the universe from electrons to solar systems, generates all the forces and forms perceptible to man. The Vayu Tattva corresponds to what Western occultism calls the element of air. Its form is spherical. Its predominate color is blue, but in some of its manifestations it takes on a greenish tinge.

Third in the order of the evolution of the Tattvas is Tejas (pronounced TAY-jus). Tejas is the subtle principle of sight. Its characteristic quality is expansion. It is what Western occultism calls fire. Its form is triangular or pyramidal. Its color is red.

From the Tejas Tattva comes forth the Apas (pronounced AH-pus) Tattva. This is the subtle principle of taste. Its characteristic quality is contraction. Western occultism calls it water. Its predominant color is white, with violet as a secondary tint. All its manifestations form semi-lunar waves.

Fifth in the order of the evolution of the Tattvas is Prithivi (pronounced prit-he-VEE), the subtle principle of smell. Its quality is that of cohesion. Its form is cubical, or rectilinear. Its color is yellow. It corresponds to the element of earth.

The Tattvas all come out of the Akasha and return to the Akasha. They have various cycles of manifestation, great and small, so that the time required by one complete cycle of the five Tattvas may be measured in one instance by centuries, and in another by seconds. The main thing to remember is that in every cycle the sequence is Akasha,

Vayu, Tejas, Apas, Prithivi. So say all the books, but to this must be added what was for a long time a secret doctrine: the Akasha Tattva is "in course" between each of the others. Thus a complete Tattvic cycle is Akasha, Vayu, Akasha, Tejas, Akasha, Apas, Akasha, Prithivi.

On our color cards, Akasha is represented by a vesica piscis, (pointed oval) colored blue-violet. The conventional representation for Vayu is a circle, colored blue. That for Tejas is an upright equilateral triangle, colored red. The wave-like activity of Apas is indicated by a white crescent. The rectilinear form of Prithivi is conventionalized as a yellow square. Thus the Tattva diagrams do show the basic characteristics of the forms actually produced by the manifestation of the five principles. What they do not, and cannot, show, are the many variants of these forms.

Akasha is represented on the color cards by a vesica, formed by the intersection of segments of two circles of equal radius. In its various modes of manifestation, the Akasha Tattva produces numberless variations of this elliptical form. Some of these manifestations are limited to two-dimensional forms, some are three-dimensional, and some, for which it is impossible to draw satisfactory diagrams, have 4-dimensional forms. The same is true of the other Tattvas.

All manifestations of Tejas, for example, are basically triangular. But Tejas in combination with other Tattvas produces other forms. In combination with Akasha, Tejas manifests triangular forms, plane or solid, with two long sides and a shorter base, like an isosceles triangle, but made with curved lines. In solid form this may produce a shape like a cone with an oval base, bulging sides, and a more or less sharp point at the end opposite the base.

The Tejas Tattva in combination with the Vayu Tattva may produce a plane figure each of whose sides is an equal segment of a circle. Or it may manifest as a solid cone with a circular base.

Combined with Prithivi, Tejas produces a plane figure having a right angle. As a solid it may produce a form having a square base and four triangular sides, or a solid having a rectangular base, two triangular sides, and two trapezoidal sides.

When sand is sprinkled on a thin glass plate, attached at the center of its under side to a vertical support, various tones may be sounded drawing a rosined bow across one edge of the plate, while at the same time touching another edge of the plate with the fingers. Each tone causes the sand on the plate to form itself into a geometrical pattern, and the same tone always produces the same pattern. Careful inspection of these patterns shows that they are combinations of the basic forms of the Tattvas.

The same subtle vibrations determine the shape and structure of crystals. They are the determinants, also, of organic structure in both the vegetable and the animal kingdoms. Many of these Tattvic patterns are visible to the naked eye. Others are brought within our range of vision by the microscope. Western esoteric science has not yet divined the true significance of these forms, but in both the Orient and the Occident, knowledge of their meaning is behind what is known as the "doctrine of signatures."

Briefly, the meaning of this is that every natural form, whether in the mineral, the vegetable, or the animal kingdoms, provides him who knows how to interpret it correctly a clue to the essential nature of that form. A great deal of superstitious fantasy has resulted from misconceptions of this truth, but perversions of a truth do not alter the truth itself.

Right interpretation of the true meaning of natural forms requires an awakening of higher and subtler perceptions than our gross physical sensations. To facilitate this is one of the purposes to which the symbolic diagrams of the twenty-five permutations of the Tattvas may be put. By taking one of the Tattva diagrams, properly colored, as a focus for concentration, a persevering student will be able, in time, to bring his intuitive knowledge of that combination and its meaning from the depths of subconsciousness, where it is stored, up to the selfconscious level.

Again, there are definite correspondences between the Tattvas and the forces at work in the seven "interior stars." Similar correspondences exist between the various Tattvic combinations and the colors associated with the twelve bodily areas.

The Akasha-Akasha symbol, for example, composed of two concentric blue-violet vesicas on a background of yellow-orange, is the combination corresponding to the Saturn center at the base of the spine. It may be used to advantage by itself, or in combination with the blue-violet color card and Key 21.

The Tattvic diagram corresponding to the Mars center is the Tejas-Tejas combination, consisting of two red triangles on a green background. It may be used with the red color card and Key 16.

For the Jupiter center, the combination is the blue circle enclosing a white crescent. Note here that blue is predominant in Key 10, where the Wheel of Fortune is itself a Vayu form. Furthermore, under certain conditions, the Apas Tattva, usually colored white, shows the violet tint which you have learned to correlate with the Jupiter center.

The combination for the Venus center is Apas-Tejas, the diagram showing a large white crescent, combined with a small red triangle. Both forms are shown on Key 3 of Tarot.

For the Moon center, use the Apas-Apas diagram, which combines a large and a small crescent. This diagram may be used with the blue color card, and with Key 2 of Tarot. This Key also shows the Apas crescent in the crown of the High Priestess.

The Tattvic diagram for the Mercury center is the double yellow square on a violet background. In this connection, note that the color yellow is associated in the B.O.T.A. scale with Mercury, and that the function of smell is assigned to the letter Zain, to the sign Gemini, and to Key 6. Furthermore, in astrology, the other sign ruled by Mercury, which is also the sign of that planet's exaltation, or highest manifestation, is the earthy (Prithivic) sign, Virgo. Besides all this, the rectangular table shown in all versions of Key 1 corresponds in form to Prithivi.

Instructions for coloring the Tattva diagrams will be found below. We have exerted care to make them plain and easy to follow. Unless you are hopelessly inept with brush and color, you should be able to make a satisfactory set of diagrams. Make the attempt, anyway. There is much to be gained by making for yourself whatever tools you require for the prosecution of your work in practical occultism.

INSTRUCTIONS FOR COLORING TATTVA DIAGRAMS

Before attempting to color the diagrams, read these instructions very carefully. If any point seems doubtful, read that part of the text again, with the diagram to which it refers before you. The work of coloring the diagrams is not difficult. The main thing to remember is not to apply any color until you are certain just where it goes. Besides this, all you need is a steady hand. Above all, do not try to hurry, or to do too much at one sitting.

MATERIALS. Poster colors, or Prang Water Colors, like those used for the color cards. The colors required are the same. Besides these, you will need a bottle of Higgin's Waterproof black ink. For the crescents (Apas) you may either leave the paper white, or use the poster white, or that in the Prang color box.

Besides the colors, you will need a number 3 water color brush, a dish of clean water (to be changed every time you change from one color to another), and a clean rag to wipe surplus paint from the brush if you get it too full. Some find it possible to take the paint from the brush, right from the color-jar. Most people find it better to transfer a considerable quantity of paint (two or three brushes fill) to a white plate. Then it can be thinned with water if it happens to be too thick.

If you use poster colors, be sure to stir the paint in the jar thoroughly. Use an orange stick, or the "tail" of a rat-tail comb. After stirring, rinse off all the paint under running water, and dry carefully, before stirring another color.

Now look at the three sheets of diagrams. The first should have two rows of Tattva symbols. In the top row are five large triangles enclosed in circles. Inside each triangle, from left to right, are small Tattva symbols -- square, circle, circle containing crescent, small triangle at the center of a large triangle, pointed ellipse.

In the bottom row are five vesicas, each inside a rectangle. Beginning at the left, these enclose:

- 1.a square containing a smaller square;
- 2.a large circle with a small circle at its center;
- 3.a circle containing a crescent;
- 4.a triangle with a small triangle at its center;
- 5.a small vesica, composed, like the large one, of two lines on either side, a little less than an eighth-inch apart. In the center of this small vesica is a pointed oval, similar in form, though larger, to the figure inside the triangle within the larger triangle of the Tejas-Prithivi symbol above.

In the second sheet are also two rows of five diagrams. In the top row these are as follows:

- 1.two concentric circles, enclosing another circle in which is a square;
- 2.circle;
- 3.circle containing a crescent;
- 4.two concentric circles, enclosing a third in which there is a pointed oval.

In the bottom row, left to right, are five large circles, each containing a large crescent. Beginning a smaller square.

From left to right, top row of Sheet 3 has three symbols. The first is a circle containing a square. Within this square is another square, containing a circle. The second symbol, top row, is a circle containing a square. Within this square is another square, containing a triangle. The third diagram, top row is a circle containing a square. Within this is another square, and in the smaller square there is a pointed oval.

In the bottom row are two combinations. Beginning at the left, the first is a circle containing a square which in turn

contains a smaller square. Within the smaller square is a crescent. The second combination shows a circle containing a square. Within this square is a smaller square, containing a third square.

Begin with your jar of green. Mix thoroughly, take a hearty brushful and transfer it to the white plate. Repeat until you have a good blob of paint on the plate. Test the paint by trying a little near the edge of the paper. If it is too thick, dilute with a little water. (If you use the Prang Water Colors, just take some color, with a wet brush, from the green pan.) Begin with the left-hand diagram (Sheet 1) in the top row, and paint the space inside the smaller triangle green, bringing the color up to the black sides of the little square. Then paint green the three segments of the circle outside the larger triangle. Bring the color up to the black line of the circle, and up to the black line on either side of the large triangle.

Repeat this process with each of the other diagrams in the top row, always leaving the small symbol at the center white. Note that this will make the space between the central triangle (in the fourth diagram) and the next larger one green.

When you have finished this, you will have five green circles, enclosing five large white triangles; and at the center of each large triangle will be a smaller green triangle, enclosing a small white Tattva symbol.

Turn your attention now to the second row, and paint the small triangle at the center of the fourth diagram from the left with the same green.

This done, stop work for at least a half-hour. Then inspect what you have done. See that the color in the diagrams of the top row comes all the way to the boundaries of the circles, to the lines of the outer triangles, and to the lines of the inner triangles. Make sure, also, that the green color comes up to the black outline of each of the five small Tattva symbols at the center of the smaller triangles. Having made sure of all this, clean your brush under running water, and dry it on a clean cloth. Wash your plate, and change the water in the water dish. Finally, put away the jar of green color.

The next color you will use is red. Be sure to wait until all the green paint is thoroughly dry before continuing with the red paint. Mix thoroughly as before, and put some of the red paint on the plate. Test on the edge of the paper. Begin with the top row, and color all five large white triangles which were left by your former work with the green paint. That is, fill the space between the outer boundary of the large triangles and the boundary of the green ones they enclose. When you come to the fourth diagram in the top row, use red paint to color the smallest central triangle, before painting the large triangle. Go now to the fourth diagram in the bottom row. Paint the space between the green central triangle in this diagram and the outer boundary of the larger triangle with red.

Change the water again, after inspecting your work carefully, and making sure the red comes close to the green, wherever applied. Clean brush and plate. Put away the red, and take the yellow-orange. Put some on plate, as before. Begin at the left lower diagram. Use yellow-orange to fill all the space inside the inner pointed oval, bringing the paint up to the black outline of the oval, and up to the sides of the larger square at the center.

In the second diagram, fill the space in the inner oval, above and below the circle, with yellow-orange. Be careful not to go over the line of the circle, especially at the four points where the circumference of the circle comes close to the inner boundaries of the large vesica.

In the third diagram, fill the space in the inner oval, above and below the circle containing the crescent. Observe the same precautions as in the preceding figure.

In the fourth diagram, fill the space in the inner oval surrounding the red triangle. Take care not to slop the paint over the edges of the red triangle; but be sure, also, to bring the color right up to the three sides of the triangle.

In the fifth diagram, fill with yellow-orange the innermost pointed oval. Then fill the space between the second and third curved lines, counting from the center, on both sides.

Go back to the first diagram (bottom row, sheet 1) and fill the space inside the smaller rectangle surrounding the vesica, bringing the color up to the line forming the outer boundary of the vesica. Repeat with the other four diagrams. At the end of this, diagram 1 will show a white vesica on a yellow-orange background, with a double white square at the center. Diagram 2 will be similar, with a double white circle. So will diagram 3, with circle and crescent. In diagram 4, besides the white vesica on a yellow-orange background, will be a red triangle enclosing a green triangle. In diagram 5 will be a yellow-orange rectangle surrounding a white vesica. Within this white vesica will be a second white vesica, smaller, against a yellow-orange background and center.

Let the paint dry thoroughly, and then check for places where the color does not come quite to the boundary lines. Fill these in. If you get this far with the first day's work, you will have done quite enough; and if you do only half as much the first day, you will have no cause to complain. Put away your paints, and other paraphernalia, and wait for another day.

When you begin again, start with yellow. At this time you will need only a little of this color. Start with the small square in the center of the first diagram (Sheet 1) in the top row. Fill this with yellow. Then use yellow to fill the space between the small central square and the larger square in the first left-hand diagram of the bottom row.

Clean brush, change water, and take jar of blue. Use this to fill the small circle in diagram 2 of the top row. Then fill the space between the small inner circle and the larger outer circle in diagram 2 of the bottom row.

Clean brush, change water, clean plate. Take Higgin's black Waterproof Ink. Fill your brush direct from bottle. Paint the upper part of the small circle in top row, diagram 3, with this black. Do the same with the upper part of the circle, above the crescent, in diagram 3, bottom row.

Clean brush. Take jar of blue-violet. Stir, and put some on plate. Begin with diagram 5, top row. Color with blue-violet the small, pointed oval at the center, inside triangle. Your top row of diagrams is now complete, unless you wish, later, to use white to fill the crescent in the third diagram.

Begin now at the bottom row (Sheet 1) and, working to the right, fill the large vesicas (left white) in diagram 1 to 4, using blue-violet. When you come to diagram 5, fill in the smaller vesica which has been left white, and finish with the larger one. Check all these to see that the blue-violet fills all required spaces, without overlap. Let dry at least a half-hour. In the meantime, change water, and clean brush.

When dry, fill small square at center of diagram 1, bottom row, with violet.

Clean brush, and fill small circle at center of diagram 2, bottom row, with orange. This completes the coloring of the first sheet, unless you use white for the lower crescents in the third diagrams of the top and bottom rows. After checking the ten diagrams, let dry for a half-hour. Then, guiding a razor blade or knife with a ruler, cut around the four sides of the whole sheet, well outside the boundary lines. Lay aside to dry for several hours. Cut apart the two diagrams with razor, guiding it with a ruler, so that you cut along the black lines of the larger rectangles. Mount, with library paste, on black cards.

Prepare the second set of diagrams (Sheet 2). In the space between the inner circle and the enclosed symbol in each of the five diagrams of the upper row, use orange. Use the same orange to fill the space between the first and second circles, counting from the outermost, in all five diagrams. Note that in diagram 3 there is no orange except in the space between the outermost circle and the one next to it.

Before using blue, color the upper part of the circle in diagram 3, top row, above the crescent, with black. Then use black for the same parts of the five circles in the bottom row. Also for the upper part of the small circle in diagram 3, bottom row.

Next, fill the space between the second and third circles, counting from outside, in every diagram of the top row with blue. Use blue for the innermost circle of diagram 2, top row. Use blue for small circle in diagram 2, bottom row.

For squares in diagrams 1, top and bottom rows, use yellow.

For triangles in diagrams 4, top and bottom, use red. For vesicas in diagrams 5, top and bottom, use blue-violet. When checked and dry, remove sheet from board as before. Cut the diagrams apart, and mount them on black cards.

Prepare sheet 3 like the others. Begin with violet. Use this color for smallest square in large diagram, and for space in the smaller squares of the other diagrams, leaving the innermost symbols white. Use violet also for space between circumference of circles and boundaries of larger squares, in all five diagrams.

Use yellow for space in larger square, surrounding violet square in large diagram. Use yellow for the same space in all five smaller diagrams, and for the smallest square in the second diagram of bottom row.

Use black for space above crescent in central circle of large diagram, surrounding yellow square; upper part of circle above crescent, #1 bottom row.

Use green for space inside triangle of large diagram, surrounding the circle and crescent.

Use red for space between the two triangles in large diagram, and for triangle in center of second small diagram.

Use orange for space inside circle of large diagram, surrounding the triangle.

Use blue for space between the two circles of large diagram, between the thin inner line and the thick outer one. Use blue for small circle at the center of the first small diagram.

Use yellow-orange for space in pointed oval, above and below the thick line of the blue circle.

Use blue-violet for the large vesica in the large diagram, and for the small pointed oval at the center of the third small diagram.

N.B. If desired, finish the large diagram by coloring the space outside the large vesica, inside the enclosing rectangle, black. But if care be taken in coloring these diagrams, their appearance against a black background is better if the rectangles are left white.

If you spoil any of the sheets, extra sets of three can be purchased from our headquarters. Write to B.O.T.A., 5105 North Figueroa Street, Los Angeles 90042, California. Even though you may not have extraordinary success in coloring these diagrams, it is best to make at least two attempts.

SOUND AND COLOR

LESSON 9

In coloring your Tattva symbols, you will have noticed that three of the Tattvas are assigned the primary colors. Vayu is blue, Tejas is red, Prithivi is yellow. The color of Akasha is a mixture of blue and red, with blue predominant. That of Apas is white, and this is also a mixture of the three primaries in perfect balance.

Sometimes Akasha, like Saturn, is colored black, because the Akasha Tattva is the one which absorbs into itself the influences of the other Tattvas and their manifold combinations. The Apas Tattva is usually shown as white, the perfect refection of all colors, but sometimes as violet. Note that violet is a mixture of red and blue, having for its complement the primary color yellow.

Thus the Akasha Tattva corresponds in color to the Sphere of Saturn on the Tree of Life. This is usually tinted black, but sometimes the same deep indigo used for the path of the letter Tav is given to the Sphere of Saturn. On the Tree of Life this Sphere is Binah, the third Sephirah, which is said to be the seat of the Divine Soul, Neshamah. By Qabalists, Neshamah is related to the heavens.

Its diametrical opposition and reflection on the Tree of Life is the Sphere of Jupiter, colored blue, like the Vayu Tattva, and symbolized in Tarot by the whirling Wheel of Fortune representing the absolute motion from which all other forms of motion are derived. The Sphere of Jupiter is Chesed.

The Tejas Tattva corresponds in quality and color to the Sphere of Mars. This is Geburah, the fifth Sephirah, the seat of volition, and the source of muscular tonicity in the physical body of man.

The Apas Tattva, colored white, corresponds to Kether. This brings to mind a truth which might otherwise escape attention. The whole Tree of Life, with its ten Sephiroth and 22 connecting paths, comes into manifestation through mental activity of the Universal Life-power. The initial Small Point of Kether is a point at which vibration (wave-like motion) begins. Thus when we meditate on the origin of the cosmos, and find that it comes into being as the consequence of a purely mental activity in the Universal Life-power, we see that the universe as we know it is a consequence of the Life-power's own reflection on its own nature.

When the Apas Tattva manifests as violet, this color is the one which is assigned to the ninth Sephirah, Yesod. This is the Sphere of the Moon, and corresponds to the Animal or Vital Soul, Nefesh.

The yellow color of Prithivi corresponds to the Sphere of the Sun, Tiphareth, which is the seat of the Ego.

These correspondences will help you to understand how the Tattva symbols, used as aids to concentration and meditation, can be linked with what you have learned in other lessons concerning the powers connected with the ten Sephiroth and the paths symbolized by the Keys of Tarot.

Very little of this information has been published hitherto. Thus there has arisen in the minds of some occult students the mistake of supposing that the Eastern and Western schools of occultism teach contrary doctrines which cannot be reconciled. The truth is the reverse of this error. Eastern and Western practices are different, because the physical conditions of life in Orient and Occident are different, and because of many other modifying circumstances. Basic truths, however, are universal. The supersensual perceptions of a Yogi give him the same knowledge of what lies behind the veil of appearances as that which comes to a Western adept when he penetrates that veil by the exercises of the same higher faculties. Truth always agrees with itself.

Fortunately for us, the Wisdom of the Far East is linked with the Wisdom of the West. That link is the Holy Qabalah, the basis of the practical work of the Western School.

Thus we are able to make use of the Wisdom of the East without adopting those Oriental practices for which neither our minds nor our bodies are fitted. The very fact that we, in this incarnation, are using Western bodies and living in a Western civilization, is sufficient evidence that, whatever use we make of Oriental knowledge, our practical application of it should be in accordance with the methods developed by the Western branch of the Inner School.

The converse is true for Orientals. They may use to advantage the doctrine which is given in lessons such as these. When it is a question of practical application, they will fare better if they employ Oriental methods under the direction of a competent Guru. To this rule, of course, there are some exceptions. Sometimes a person in the Occident finds himself irresistibly attracted to the Orient, goes there, and is able to enter fully into the Oriental way of life. On the other hand, some Orientals find the same attraction to the Western world and adapt themselves easily to our conditions. In such cases, the transplanted personality is able to make good use of the practical methods which are suitable for his adopted environment.

Remember, this knowledge of color and its relation to the actual structure and composition of the physical world is not guess or fantasy. The analysis of the various substances known to physical science by means of the spectroscope, which shows that every element and combination of elements has its invariable color manifestations, is proof of this.

The permutations of the Tattvas may be likened to what astrologers call conjunctions of the planets. Akasha-Vayu, for example, is similar to the combined influences of Saturn and Jupiter, with Saturn predominant; but in the Vayu-Akasha combination, though the same basic influences are shown, the effect would be similar to a conjunction of Jupiter and Saturn in which the influence of Jupiter was the stronger.

In the preceding lesson, the Tattva combination for the Venus center is given as the Apas-Tejas symbol, and correspondences with Key 3 are mentioned. For the Sphere of Venus on the Tree of Life, however, the color is green, and the Tattvic combination Prithivi-Vayu corresponds more closely to the yellow-green of Virgo, sixth sign of the zodiac.

The orange of the Sphere of Mercury, Hod, is represented by the Tejas-Prithivi Tattva. So is the orange of the path of the letter Resh and the Sun; but the orange which is associated with the sign Gemini is that which appears in the Vayu-Vayu Tattva combination, on account of the airy quality of the sign Gemini.

Basically, the dominant Tattva in any of the signs of the zodiac is the one which corresponds to the basic quality of the sign. Thus the three fiery signs partake strongly of the Tejas Tattva. Aries is Tejas-Tejas. Leo is Prithivi-Tejas. Sagittarius is Tejas-Vayu.

The three watery signs partake of the Apas quality. Cancer is Apas-Apas. Scorpio is Apas-Tejas. The sign Pisces is Apas-Vayu.

The three airy signs partake of the Vayu quality. Gemini is Vayu-Vayu. Libra is the Vayu-Akasha combination, on account of the powerful Saturn influence in Libra. The sign Aquarius is the Vayu-Tejas combination.

The three earthy signs partake of the quality of Prithivi. Taurus is Tejas-Prithivi. Virgo is Prithivi-Vayu. Capricorn is Akasha-Prithivi. Note that Tejas predominates in the combination for Taurus, as does red in red-orange.

The sign Cancer has also a secondary Tattvic combination, corresponding to the tint associated with the path of Cheth on the Tree of Life. This tint is yellow-orange, and consequently the Prithivi-Tejas usually assigned to Leo is used in color and sound treatment for the Cancer area in which both heart and lungs are actually encased.

When using sound with the Tattvas, use the tone corresponding to the color of the Tattva itself, but not the tone corresponding to the complementary color. With the Apas Tattva, use the A-sharp corresponding to violet.

The use of the Tattva cards, and of the large symbol which is on the third sheet of the Tattva designs, will be further explained in the next lesson.

May we remind you once more that colors and sounds are actual forces, and among the most potent available for the use of those who seek to become practical occultists, and not mere theorists? Whatever is powerful is always dangerous, if it be misused. Yet you should remember also the fourfold occult admonition: Know, Will, Dare, Be Silent.

Practical occultism is not for the timid souls of this world. In this work, fear is truly failure. Yet daring must not be confused with foolhardiness. You must both know and will, before summoning courage to act. Study these lessons carefully, and you will find yourself possessed of the exact knowledge you will require to make sure of successful practice, and to protect you from the dangers attending ignorant misuse of the colors, sounds and Tattvas.

Examine your motives carefully and rid yourself of every tinge of selfishness. You simply cannot employ these, or other occult powers, to harm other persons, or to take unfair advantage of them. If you understand our teachings, you will realize that every mistaken endeavor of this kind hurts nobody so much as the one who foolishly makes the attempt. Yet you may proceed with perfect safety to employ occult forces to help yourself and others to higher levels of being and doing so long as your underlying motive is to become more serviceable to others who can profit by your aid.

Black magic there is, and sometimes its victims are apparently innocent; but the misuser of occult power never avoids the inevitable penalty of his crimes. Nor is this penalty to be deferred to some future incarnation, or some after-death condition. Misuse of occult power brings terrible, and sometimes fatal, retribution, and brings it quickly.

Nobody who understands the principles you have learned from our instruction can be hurt by a black magician. Ignorance and fear open the doors to occult attack. Benevolence, knowledge and courage will protect you.

Actually, every ignorant person is at times an unconscious black magician. Every strong emotion of hatred, resentment, jealousy, etc., felt towards another human being, is a projection of destructive forces. We all share in this predisposition. But always, this force returns to its source. So we learn to transmute our emotional drives... our desires... our thoughts... our hopes and aspirations.

Power complexes, subtle personal ego drives and spiritual pride are luxuries that the occult aspirant cannot afford. Occult practices speed up the tempo of the evolutionary forces. The Wheel of Life turns with greater intensity. That which pours out flows back in every greater measure. We receive what we send, whether we are consciously aware of it or not. The Golden Rule is based on this universal principle.

Those who truly love God can feel nothing but benevolence towards their fellow-fragments of Life. If your motives are truly unselfish, you need never suffer from the conscious or unconscious projections of the black magician. For your personal receiving set will be tuned to sweeter music. The pure in heart are those whose motives are untainted.

We pass on to you the knowledge communicated to us by our brethren who have gone this way before us. Faithful practice of the work will develop in you the fearless daring which will carry you safely to the heights to which you now aspire.

SOUND AND COLOR

LESSON 10

Before we explain the procedure for using Tattva cards as symbols for meditation, remember that the Tattvas themselves, according to Hindu teachers, are modifications of what is designated in Sanskrit by the term Prana, the cosmic Life-Breath. This is precisely what is indicated also by the Hebrew noun Ruach (רוּחַ), and in earlier lessons of our curriculum we have shown that the inner meaning of Ruach has to do with an ocean of energy, pervading all space, which has two fundamental characteristics, symbolized in alchemy as the Sun and Moon. In the Hindu wisdom, likewise, the cosmic Prana is said to have two fundamental characteristics or qualities, one hot and fiery, termed Surya, the Sun, the other cool and moist, called Rayi, the Moon.

The point to be emphasized is that the primal spiritual energy is concentrated in the earth's atmosphere, and is the vital principle in the air we breath. Breath is life. Breath is pure Spirit. The powers of breath, controlled and directed, are those which transform nature-evolved genus homo into the new creature, self-evolved, who is more than man.

Sound vibration and color vibration being actually related whether we realize it or not, can be brought into conscious correlation in our minds. The first step toward this is the gaining of the necessary information, the intellectual awareness that these two modes of vibration do truly work together throughout the universe. Even to learn this much from lessons like these is to make some change in the brain structure of the learner. For every mental state has its bodily correspondences, and we never really learn anything without effecting alterations in our brain cells. Nor do we go farther, in whatever practices we employ to transform intellectual knowledge into practical skill, without bringing about still more definite changes in every part of our organisms.

Another point, already touched on in other lessons of this series, is that the Tattvas are actual forces through whose operation the characteristic forms of physical structure, in all the kingdoms of nature, have been produced. Thus the Tattvas may be said to be the builders of form; and when we combine our knowledge of this with our knowledge that subconsciousness builds man's body and maintains its functions throughout the span of his personal existence, we shall see that the Tattvas are the tools subconsciousness employs in this daily miracle.

Yes, miracle. For who can explain the marvelous magic whereby what we eat and drink, combined with the air we breathe, is transmuted into the sensitive, vibrant instrument of life through which we make our contacts with the world, and by means of which the drama of human existence is carried on? To catalogue the various functions of our bodies, to enumerate the successive chemical changes whereby fruit and vegetables are transmuted into flesh and blood, is not to explain the miracle. At best, the scientific description of these processes is only a crude, rough draft; and even were it far more complete than it actually is, it would be no more than an account of a series of events. Science enumerates, tabulates, and measures; it does not explain. No story of miracle to be found in the sacred scriptures of mankind is more wonderful than our daily experience of the "commonplace" fact of our bodily existence. It is so familiar that we take it for granted; but in truth it is the Mysterium Magnum, the supreme mystery, of the old alchemical fire-philosophers.

Yet another thing to remember is that occult knowledge of the constitution of man, and of the forces at work within his body, is not subject to the limitations which hamper ordinary scientific research. In the last twenty years or so, much progress has been made in the study of the living organism. Every finding of those researchers who combine the use of delicate electrical apparatus with techniques of subtle chemical analysis in their study of living bodies, does but confirm the ancient occult doctrines. Yet occult research studies the human body with instruments finer than any to be found in the laboratories of exoteric science. Within man's own organism are these tools of a perception more delicate than the gross senses of ordinary men even when extended with instruments.

Sometimes it is urged against occultism that its methods of research demand the exercise of powers denied the average human being. Skeptics often assert that no such powers exist. Then they go on to say that, even if some persons do have such powers, there is no way to check their reports. Such critics forget that it takes a good deal of practice to use a telescope, a microscope, or the instruments of a chemical laboratory. Even the exoteric researcher,

by dint of arduous training, makes himself into a human being vastly different in organization from the average person. Nobody ever became great in the field of science who did not begin with a bent for that kind of work, a natural gift which set him apart from the average person of his generation. It is not for nothing that our Faradays, our Edisons, our Pasteurs, our Wrights, have been derided and rejected until their successes commanded the world's grudging attention. The greater seers to whom we owe, amongst other things, our knowledge of the Tattvas, were equally misunderstood by their contemporaries.

But when we find Jacob Boehme writing: "And thus we are able to recognize an eternal substantiality of Nature, identical with water and fire, which are, as it were mixed together; where then this gives a light-blue color, like the flash of fire; where it hath a form as a ruby mixed with crystal in one substance, or as yellow, white, red and blue, mingled in a dark water; where it is as blue in green, yet each has its lustre and shines" -- when, we say, we read this, can we fail to see the yellow of Prithivi, the white of Apas, the blue of Vayu, and the red of Tejas, mixed in the "dark water" of Akasha, with its sub-tones of lustrous blue in green, like the iridescence of a peacock's tail, to which alchemists compare certain appearances observed by adepts as they watch the progress of the Great Work?

For reasons unnecessary to elaborate, we intone, in our work with the Tattvas, the ancient Sanskrit Pranava, the mystic syllable sometimes written "OM", but more correctly, "AUM". When you intone it, pronounce it Ah-ooooom, in three syllables corresponding to the three letters of the correct spelling. Prolong the last syllable. Intone the first with the mouth wide open. For the second, contract the lips to pronounce "o", or "oo", as in "blue." "Close the lips at the end of the last syllable, and prolong the humming sound of "m".

Before each intonation, take a deep, slow breath. In making the intonation, let the sound vibrate through your body. As you do this, imagine a current of energy, the color of the chosen Tattva, rising through your spine from its base, up through the center in the throat, through the center back of the forehead, to the center at the top of the head. Look at the Tattva card while you make the intonation. Repeat the intonation three times.

Continue to look at the Tattva card for five minutes. Do not stare at it. Wink your eyes naturally, but fix your gaze steadily on the design.

Now close your eyes, and wait for the after-image to fade. When it has done so, endeavor to bring the outline of the Tattva before your mental vision in its original colors. This may be difficult at first, and your attention may wander from the Tattvic image. In your early attempts, you may not notice these lapses of attention; but, as you continue, you will find many of these "breaks" during five minutes devoted to the endeavor to reproduce the image with your eyes shut. Later on you will have fewer breaks, and, eventually, you may be able to hold the image steadily for the full five minutes.

Use a different Tattva card each day. You will find that every one of the twenty-five permutations will produce its own special mental reaction. Sometimes there will be a physical reaction also; but should this include pain, discomfort, or strain, stop practice immediately.

The procedure with the larger symbol is the same. Place the symbol about three feet away from you in such a position that as you look at the center of the yellow square, your gaze will be directed upward at an angle of about thirty degrees. Use this symbol just before going to bed, and begin practice by intoning the Pranava three times.

As you work with this larger symbol, let your intention be to effect a harmonious synthesis of the Tattvic energies throughout your body.

Not every student has definite psychic reactions from this practice. Watch your mental impressions after finishing the practice. If you have any striking dreams, record them briefly in your notebook as soon as possible after waking.

The intonations are: for Akasha, A-natural; for Vayu, G-sharp; for Tejas, C-natural; for Apas, A-sharp; for Prithivi, E-natural. When a Tattva card has two symbols, use the tone for the larger one for the first syllable of Ah-oo-oom, and the tone for the smaller one for the last two syllables of the Pranava. In using the large symbol, you may select any one of the five tones for the whole Pranava.

SOUND AND COLOR

LESSON 11

The psychological results of practice with the Tattva cards and the Tattva concentration symbol vary with each person. There are some for whom these symbols are veritable doors leading into the astral plane. For such persons, the use of the symbol is followed by something akin to crystal vision. There may be even a feeling of being transported into another field of experience altogether.

Yet there should be no effort to force this sort of thing. A practical occultist is not a person who "sees things." He does endeavor to see into things, to penetrate the veil of surface appearances. In the course of his practice he will, sooner or later, awaken one or more of his subtler senses, and will, at length, open his entire inner sensorium.

This, however, is not the main purpose of your work with the Tattvas. What you are really doing is taking your first steps in the art of directing the subtle vibratory powers which enter into the composition of all things.

The universe is mental. It comes into its actual physical being as a consequence of the activity of the universal mind, and the universal mind projects itself into physical forms by acts of imagination. The Tattvas are these subtle mental forms. Practice with them helps you to convey to your subconsciousness your recognition of the truth that all bodies, and, consequently, all human circumstances, are formed and made physically manifest by mental activity. This truth runs counter to all surface appearances. So long as we are hypnotized by the way things look, we suppose our mental states to be caused by physical conditions. For example, we hear unkind words spoken by another person. Then we feel hurt or angry and make the mistake of believing that the sound vibrations of another person's voice have "made" us sad or wrathful.

Again some persons are very susceptible, they suppose, to the weather. Let skies be overcast and they suffer from the blues. They refer their emotional states to environmental conditions.

So might we go on multiplying examples. We know that certain drugs have specific reactions on the body and may cause vividly realistic hallucinations. We hear much about glands and vitamins, and even more concerning the paramount importance of the right sort of diet.

Yet the truth is that a fully developed person finds himself free of all these external conditions. He will, for example, suffer no harm from many things which would kill an ordinary man. He will be able to regulate his breathing so that his respiration is far slower than that of the average person; and, under certain circumstances, both his respiration and his heart-beat will become so faint that ordinary tests cannot detect them.

They who have reached this stage of unfoldment are, of course, exceptional human beings. Yet they assure us that the differences which mark them are consequences of having put into practice their knowledge that, for every man and woman, causation is spiritual rather than material, internal rather than external.

The comparatively simple practices given in these courses are your first steps on the Royal Path. If you keep them up, you will prepare yourself for more highly specialized work. This, however, cannot be explained in texts like these

intended for general circulation.

Of this you may be sure: faithful work with the materials you now have, carried out just as described, will furnish you with plenty of evidence that the Tattvic forces are actual powers. More than this, you will find that you are developing insight into the meaning of daily experience, and better understanding of the significance of personal relationships. You may not be able to see just how Tarot practice and work with sound and color bring about these results, but you will certainly experience the results.

There are two optional practices which you may try for the sake of testing your powers of concentration and mental imagery. One is the vivid formulation of the Cube of Space. The other is the formation of what, in the Western School, is called the Body of Light.

When formulating the Cube of Space, begin by thinking of yourself as being a small point of living light at the center of a limitless expanse of space. Then think of this point as extending itself from the center upward and expanding so as to form a yellow square, two or three yards above your head. Next think of this point of light as sending a ray downward to the same distance from the center, and expanding at its lower extremity to form a blue square of the same size as the yellow square above.

Then imagine a ray extending behind you from the central point to the same distance from the center, and expanding into a green square which shall have its edges joined at top and bottom to the yellow and blue squares.

Note that in this exercise you imagine yourself to be at the inner center of the Cube of Space, and throughout the exercise, because it has to do with a creative sequence, you must think of yourself as facing toward the west.

The fifth step is the projection of a line from the center to the right, ending in the red square which forms the north side of the Cube.

The sixth step is the projection of a line from the center to the left, ending in the orange square which forms the south side of the Cube.

This may read like a dull, mechanical use of your imagination. In practice, it is anything but that. For even moderate success will give you a feeling of power in motion, such as no language can convey. Remember, the main idea is to feel yourself projecting this imaginary Cube of Space from the innermost center of your being.

The Body of Light is not to be confused with your astral body. It is an artificial production which is fashioned from subtle mental substance by an act of imagination.

In making it, sit quietly in a chair, facing east, and, after doing either of the sound and color exercises for aligning the seven centers, proceed as follows.

Imagine an image of your own body, facing you, like a mirror reflection. See it surrounded by an egg-shaped astral envelope extending from the body about eighteen inches. At the top of the auric egg, imagine a whirling globe of brilliant white light from which descend clear yellow rays, filling the egg with yellow luminescence as far as the head of the human figure within the egg. Below this field of pulsating yellow luminescence, imagine bands of whirling, colored light. The first is red, the second red-orange, the third orange, and so on, through the twelve tints corresponding to the areas of the body. See these mentally as whirling disks of colored, living light. Imagine that they whirl in a horizontal plane, the motion, as you observe it, being clockwise.

At the bottom of the auric egg imagine a field of deep blue-violet, getting gradually darker from above to below, so that at the lower extremity of the egg it looks almost black. This should fill the egg from the soles of the feet of the human

figure to the bottom of the auric envelope.

Try to realize that you are formulating this figure in space at a point about three feet in front of your own seated body. Think of the Body of Light as being actually there. Think of it as being a vehicle for the expressing of your living, spiritual energy.

It may take days, even weeks, before you are able to get this image clear, and to rouse in yourself the intense feeling that it is an actual pretence in space before you. Yet persistent practice will enable you to do this.

When you can formulate the Body of Light, the next step is to make the figure in the imagined auric egg go through various motions, still facing you. Just as you make your own arm rise, by simple intention to do so, make the image in the auric egg move its limbs, open and close its hands, take on various facial expressions, and so on. As we describe this, it may seem almost impossible to accomplish. Once you get the knack of the procedure, you will find it surprisingly easy.

The next stage of your practice is very difficult. Some persons never succeed in it. Others accomplish it after a few trials. It is the establishment of a definite center of consciousness in the Body of Light. In a sense, the consciousness is your own, yet it is realized also as being actually present in your mentally created secondary vehicle.

To express this clearly is not easy. Perhaps it might be compared to speaking into a microphone which is connected with a loud-speaker some distance away. Anybody who has tried this with a public-address system will be familiar with the fact that an attentive listener, while he speaks into the microphone, can distinguish clearly between the sounds coming from his lips and those emanating from the distant loud-speaker.

This, remember, is only a comparison, but the feeling is really much the same. When you have succeeded in this practice, you will find yourself aware of the curious fact that "you" are actually in two places at once.

What has this practice to do with healing by sound and color? A great deal. For persons who succeed in formulating a Body of Light have at their disposal the very instrument which Paracelsus called a "homunculus." Ignorant of the veiled meaning of his allusions, many have supposed that Paracelsus believed in the possibility of the artificial generation of man-like creatures, having a real, flesh-and-blood existence. The true homunculus, however, is what we have been describing. It is really a thought-form, and, as such, is just as "real" as anything else in the world. A clairvoyant can see it, and, under some conditions, it may be rendered perceptible to the vision of a receptive person who is not actually clairvoyant.

Do not confuse this with the various experiments for "projecting the astral body" described by Sylvan Muldoon and others. Such experiments are attended with grave dangers, but you run little or no risk when you make a Body of Light and send it to other places on earth, or into higher planes of existence. In those sections of the B.O.T.A. in which the more recondite practices of occultism are taught, under suitable obligations, the Body of Light is employed for many practical purposes.

In healing other persons, you will find it useful for you can direct the healing vibrations, through its agency, to a person who may be living thousands of miles distant. To do this, you do not have to send the Body of Light on a journey, though such journeys are possible. You simply use it as a focal point upon which you direct the healing vibrations. One great advantage of this is that the Body of Light prevents what is known as "repercussion" of the diseased states of the patient. Healers often suffer from pains, and sometimes from the actual maladies, of the persons they are treating. The Body of Light acts as a buffer against these reactions.

Another advantage is that when you focus the sound and color vibrations upon the areas and centers of the Body of Light you avoid disturbing the nerve currents and circulation in your own physical body. Experience shows that when

this method is employed, the result is even better than when the healer treats the areas of his own body which correspond to the fields of disease or discomfort in the body of the person under treatment.

One caution may be necessary. If, in the course of the practices given in this lesson, there be any tendency to loss of full waking consciousness, discontinue the work at once. This does not mean that you should stop if you find yourself becoming aware of scenes and sensations other than those of your daily experience. It is only when there is a tendency to loss of keen, wakeful observation that the practice should be discontinued for the time being.

In the next, and last lesson of this course, you will find additional detailed information as to healing procedures. Accompanying it will be a list of the more common ailments, so arranged that you may find at a glance what colors and sounds to use in treatments for yourself or others.

SOUND AND COLOR

Lesson 12

Several years ago, one of our newer members who lived three thousand miles from Headquarters wrote to us requesting our healing prayers for two specific adverse physical conditions. She did not know at that time what method of healing we used in our group work. Two days after we had our Sound and Color meeting we received an air-mail letter from this woman telling us that the previous night after she had retired, making herself receptive to our prayers, she had an extraordinary experience. She saw a Light come towards her, and as it entered into her she became aware of three distinct colors permeating her entire being with a vibration. She was instantaneously healed of the two conditions, plus another physical problem which she had not mentioned to us in her letter. The night she had this experience was the night our group had met and treated her. The colors she experienced were the ones we used for her treatment. We have kept her letter in our files.

This is a case of unusual receptivity. We have untold numbers of cases where help has been received, even though the person being treated was not psychic enough to be aware of the method of treatment. On the other hand, no system of therapy is invariably successful, and we are particularly desirous of avoiding even the appearance of trying to start a new healing cult. We do know that some who have tried sound and color have been helped after all other forms of therapy have been tried without benefit. We know that distance makes no difference.

Treatments for prosperity may be given. For such, use Violet and the tone A-sharp, with Tarot Key 10. For the establishment of equitable settlement of disputes, use Green, the tone F-sharp, and Tarot Key 11. For harmony in personal relationships, use Orange, the tone D-natural and Tarot Key 6, followed by Blue, G-sharp and Tarot Key 14.

The use of sound and color in combination with the Tarot can be of tremendous help in overcoming personality weaknesses. The suggestive impact on subconsciousness is greatly enhanced through these procedures. With the knowledge of the Tarot which you now have, plus the instructions given in this course you should be able to work out your own formulas. In the little booklet you received when you started your Tarot studies called Highlights of Tarot, you will find on pages 46 to 49 various attributions of each of the Tarot Keys, plus their colors and musical notes. For example, if you want to become more aware of guidance from the Holy Guardian Angel during an unhappy situation, use Tarot Key 14 with its color and tone. If you feel you need to overcome stubborn patterns of response in your mental and emotional life, use Tarot Key 16 with its color and tone. But here we must warn you. Do not attempt to influence any personality or character changes in another individual. Your field of operation is your own personality. A word to the wise is sufficient.

The reference list which follows in alphabetical order is by no means exhaustive, but does cover the treatments most often called for. In any case where you may be uncertain, do not hesitate to write B.O.T.A. headquarters for advice on the proper sound and color formula.

The warmest color is red and the coldest is blue. In treating inflammatory conditions, always BEGIN with a warm color and conclude with its complement. In treating conditions demanding stimulation, BEGIN with the cooler color and conclude with the warmer complement. Thus, ulcers of the leg would be treated with red-violet followed by its complement, yellow-green. But poor circulation should begin with yellow-green followed by violet-red.

REFERENCE LIST FOR HEALING

(capital letters are the colors --- small letters are the musical notes)

Abdominal troubles	Y-G f R-V b		Adenoids	B-G g
Alertness	Y e		Angina Pectoris	Y e
Antiseptic	B g# B-V a		Ankle Swollen	V a#
Ankle trouble	V a#		Anemia (Cerebral)	R c
Aorta troubles	Y e		Anemia (general)	Y e
Aneurism	Y e		Appendicitis	Y-G f
Apoplexy	R-O c#		Aphasia (loss of identity)	R c
Arteries, carotid	R-O c#		Arterio-sclerosis	Y e
Arteries (hardening)	Y e		Asphyxiation	O d
Arthritis, knees	B-V a		Asthma	O d
Balance emotions	Y e		Blood warming	R c
"Blues"	Y-O d#		Bladder troubles	B-G g
Blood cooling	B g#		Bronchitis	O d
Brain activity	Y e		Brain stimulant	G f#
Brain (softening of)	B-V a		Breast troubles	Y-O d
Bright's disease	G f#		Bunions	R-V b

Cancer, skin	B-V a G f# Y-O d#		Calves of legs	V a#
Catarrh, nasal	B-G g		Cerebral diseases	R c
Cerebellum trouble	R-O c#		Cervical vertebrae	R-O c#
Chilblains	R-V b		Circulation, normal	V a#
Coma conditions	R c		Colon (descending)	B-G g
Cholera	Y-G f		Constipation	R-O c# B-G g
Congestion	Y e		Cold in Head	B-G g
Cooling	B-V a		Cold feet	R-V b
Coughing	Y-G f O d		Croup	R-O c#
Desire for Drink	R-V b		Desire for drugs	R-V b
Desire for tobacco	R-V b		Deafness	R-O c#
Depression	Y-O d#		Diphtheria	R-O c#
Diaphragm troubles	Y-O d#		Dizziness	G f#
Digestive troubles	B-V a		Diseases of brain	R c
Diseases of eyes	R c		Diseases of arms	O d
Diseases of hands	O d		Diseases of shoulders	O d
Diseases of lungs	O d		Dropsy	Y-O d V a#
Ear troubles	R-O c#		Eczema	B-V a G f# Y-G f
Energizing	R c		Emotional balance	Y e
Esophagus troubles	Y-O d#		Erysipelas	B-V a
Eyes..... ..treat cause				

Fainting	Rose c		Fatigue, muscular	R c
Fatigue, mental	O d		Feet cold	R-V b
Feet, perspiration	R-V b		Fear	O d Y e
Fits	B-V a R c B g#		Foot trouble	R-V b
Gall stones	Y-O d#		Gas in Stomach	Y-O d#
Gloom	Y-O d#		Genito-urinary	B-G g
Gout	R-V b		Goiter	R-O c#
Gravel	B-G g		Growth, stomach	B-V a Y-O d#
Heart palpitation	V a#		Heart pains	Y e
Head colds	B-G g		Headache	Rose c
Heart, irregular	V a#		High temperature	B g#
Hiccoughs	Y-O d#		Hip troubles	B g#
Hoarseness	R-O c#		Hyperemia (lungs)	O d
Hyperemia (general)	Y e		Hydremia	Y e
Hysteria	Y-O d#			
Iliac arteries, veins	B g#		Inflammation, heart	O d
Inflam., kidneys	G f#		Inflammation, skin	G f#
Inflam., spine	V a#		Inflammation, head	B-G g
Insomnia	B g#		Intuition	R-O c#
Intestinal diseases	Y-G f R-V b		Influenza	Y-G f R-V b
Indigestion	Y-O d# B-V a		Irregular menstruation	R-O c# B-G g
Jaw, lower	R-O C#		Jaundice	Y-G f R-V b
Kidney troubles	G f# V a#		Kidney stones	B-G g
Knee pains	B-V a			
Larynx (affections)	R-O c#		Lassitude	R-V b

Leprosy	B-V a		Leucorrhea	B-G g
Liver troubles	R-V b Y-G f		Liver, upper lobes	Y-O d#
Lungs, lower lobes	Y-O d#		Lumbago	G f#
Lung trouble	O d		Locomotor ataxia	B g#
Legs to ankles	B-V a		Leg swelling	V a#
Low temperature	R c			
Malignant growths	B-V a		Malignant growth, stomach	B-V a Y-O d#
Malnutrition	Y-G f R-V b		Menstruation, suppressed	R-O c#
Menstruation, irreg	B-G g		Mental fatigue	O d
Mumps	R-O c#		Muscle fatigue	R c
Nasal bones	B-G g		Nasal polypus	R-O c#
Neuritis	O d Y-G f		Nausea	Y-O d# B-V a
Neuralgia	Rose c		Nervousness	B g#
Neck, stiff	O d Y e R-O c# G f#		Pneumonia	Y-O d# O d Y-G f
Occipital region	R-O c#		Ovarian trouble	B-G g
Pancreas trouble	Y-G f		Peritonitis	Y-G f
Plate trouble	R-O c#		Pleurisy	O d
Polyuria	G f#		Neck affections	R-O c#
"Pep"	R c Y e		Paresis	B-V a
Profuse menstruation	B-G g		Pulmonary troubles	O d
Quinsy	R-O c#			
Rheumatism	O d B g#		Reproductive organs	B-G g
Rectal troubles	B-G g		Rupture	B-G g
Sexual inflammation	R-O c#		Sexual organs	B-G g
Sedative, nerves	B g#		Sciatica	B g#

Skin eruptions	B-V a		Skin troubles	G f# B-V a
Spine troubles	V g#		Spine, lower	Y-G f
spine, curvature	Y e		spinal meningitis	Y e
spinal cord	Y e		spleen troubles	Y-G f
sneezing	Y-G f O d		suprarenal troubles	G f#
spinal (lumbar)	G f#		stimulant, muscle	R c
stimulant, gentle	R-O c#		stimulant, brain	R c
stomach, gas	Y-O d#		strength, courage	Y e
stomach trouble	B-V a			
temperature (normal)	Y e		throat troubles	R-O c#
thoracic duct	Y-O d#		tonsillitis	R-O c#
toothache	B g#		thighs	B g#
tuberculosis	O d		tobacco habit	R-V b
trance conditions	R c		tumors	B-V a
typhoid fever	Y-G f			
ulcers, legs	V a#		ulcers, stomach	B-V a Y-O d#
uremia	G f#		urethra trouble	B-G g
urinary trouble	B-G g			
varicose veins	V a#		veins, jugular	R-O c#
vision, better	Rose c		weakness, general	R-V b
womb troubles	B-G g		worry	R-V b
wounds	B-V a		worms	B-V a B-G g

The color complements are: Red & Green -- Red-Orange & Blue-green -- Orange & Blue -- Yellow-Orange & Blue-Violet -- Yellow & Violet -- Yellow-Green & Violet-Red.

PROFICIENCY TEST

In answering these questions, write on one side only of letter-size sheets (8 1/2 x 11). Put your name and address at the top of the first page and number each answer to correspond to the number of each question. Do not copy the questions. Make your answers brief. A Certificate will be issued to you upon your passing the following examination.

- 1.What is the basic form of vibrations?
- 2.What is sound?
- 3.What is color?
- 4.What are the seven fundamental colors and their corresponding musical notes as used in our Work?
- 5.Have you made your color cards?
- 6.Have you made your color wheel showing the relations of the colors to one another?
- 7.What do the six colors in the hexagon correspond to?
- 8.To what do the 12 colors in the outer circle correspond?
- 9.Are you working with the color exercises?
- 10.Have you notice any change or improvement in your health?
- 11.What do Occultists mean when they speak of Healing?
- 12.Why does the True Spiritual Healer wait until he is asked for help, rather than offer it.
- 13.In all treatments, whether for yourself or another, with what exercise do we begin?
14. Have you colored your Tattvas?
15. To which Tattvas are the primary colors assigned?
16. What are the Tattvas?
17. Have you practiced the Tattva exercises?
18. Can you project the Cube of Space?
19. Can you make the Body of Light?
20. Have you given any Healing aid? Give a brief description.

END